

# KERAMICA

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NEW YORK AND SYRACUSE

July 1900



OUR many friends, among whom are not only beginners but artists and fellow editors, will accept our sincere thanks for the enthusiastic and appreciative letters which we have received, especially since the June number was issued. We are pleased to find so many who appreciate our stand in regard to the conventional in china and pottery decoration, which brings us to the subject we wish to discuss in this number, and that is—the Conventional in Decoration. We feel that many do not quite understand this term and that a clearer

definition would bring many to our side who are still lingering on the fascinating threshold of the naturalistic.

In the first place, decoration exists only for the object decorated—that is the first consideration in undertaking the decoration of any object. You have, for instance, a vase. Now the first question is: what sort of design will heighten the beauty of this form without attracting too much attention from the form to the decoration. The vase is of a shape suitable, say, for holding roses. Do you think, then, that roses painted naturalistically will be the most appropriate decoration? By no means. In the first place, the painted roses, however well executed, must suffer by comparison with the real flowers, and the flowers themselves will suffer from confusion of color with the vase. The flowers need a quiet support, for contrast, and to bring out the rich tones of nature. So the *object* of the vase is best gained by a conventional treatment. In the second place, if your vase is treated naturalistically, the observer will notice only how well or illy the *flowers* are painted. Then if your object is to paint flowers well, how much better to paint them on a panel or plaque where they will show to the best advantage and where they will not hide the form they are supposed to decorate. The question resolves itself to this: "Are you a china *painter* or a *decorator*?" If your ambition is simply to *paint* pictures on china, whether flowers, figures, landscapes, birds or beasts—your first question should be: "On what piece of china would this figure or flower study look best?" And the only possible answer is: "On a panel or plaque where the whole can be seen at once, and where a suitable frame can be obtained to *set off* the painting. And if your painting would look best on a panel or plaque, what a mistake to put it on any other piece of china. If your object is to *decorate* china or pottery, then your first question is: "What design will be most appropriate, considering the use this article is to serve?" And when the subject is decided upon, the next question is: "How can this design be best treated, so as to bring out to best advantage the form of china, to make it look full where it is full, slender where it is slender, and to emphasize, in fact, all its beauties and to cover all its defects. There is no treatment except the conventional which will fully meet all requirements.

Now by conventional treatment we do not mean neces-

sarily an Oriental design or a simple geometric design. Neither must the design be necessarily a repeated one. To be conventionally treated, any subject can be used so long as its individual characteristics are made subservient to the general effect. For this same rose vase, for instance, suppose a rose design. The vase being round, the shoulder of the vase being most prominent and passing all around, the vase would look best with the flower repeated three or five times in the same horizontal line. From the roses to the base the stems can be carried in a vertical straight line—straight, because otherwise they would interfere with the curve of the vase and because where the vase becomes more slender the stems would come closer together and emphasize the slender parts. From the flower to the neck of the vase, and below the flowers drooping towards the base, the leaves can be arranged so that the mass comes on the full portion and the scattered leaves toward the slender part.

So much for the conventional arrangement; now for treatment. The simpler the effect the better, both from an artistic and utilitarian point of view. If you have too much detail, it detracts from the general effect. The color must be such as will set off the flowers. For this reason the best effect, perhaps, would be gained by keeping the whole in a harmony of browns: the flowers, say, in pale ochre, the leaves and stems in warm brown, and the body of the vase just a little darker than the flowers, shading darker, perhaps, toward the slender parts, and in this way the color as well as drawing will emphasize the shape. An outline of darker brown will help carry the eye along the forms of the vase.

This is a conventional treatment both in design and color, and will, we trust, illustrate fully what we mean by the term. Any other form, in animate or inanimate nature, can be used in the same way, and will always be found most satisfying, judged by the test of time and art.

## HERE AND THERE IN LONDON

Anna B. Leonard

UPON arriving in a new country or city, it is extremely difficult to know just where to look for objects that are of interest to lovers of ceramics. Of course the writer had the names of a few well known places, and expects to spend much time at the Museums; but the most interesting way is to walk or drive about and stumble upon old shops.

I find a number of them here, and many of them have interesting bits of porcelain and pottery. There are some fine specimens of old Worcester and Crown Derby, with the dark blue, red and gold decorations, and it is rather hard to distinguish one from the other. Even in the quaint little towns of Scotland one finds an old shop in the "vennels" that may contain some choice bit of porcelain to tempt the collector. Yet the prices are surprisingly high, and make one feel that New York is as good a hunting ground as any, on account of its mixed population, many persons having brought over from all quarters of the old world, relics of the past.

The designs of the old English china are mostly simple borders, or perhaps simple sprays, either in natural color or monochrome. Much of it is now more interesting than artistic.

At Litchfield's, which I accidentally found, there were some extremely rare and choice things. A tea set of Capo de Monte was very rich and beautiful, and not high in price considering the rarity. There was a curious tea set of Tournay, and any number of fine specimens of old Sèvres which were all guaranteed to be genuine. This is the same man whose book is recommended in the KERAMIC STUDIO. He has a new one recently out, and is recognized not only as an authority upon porcelains, but also upon old furniture.

Upon visiting some of the shops containing the more modern porcelain for table service, I made a few notes regarding the different designs on plates painted for the Queen and others of the royalty, hoping that a suggestion might be given to aid those of the N. L. M. P. who are competing for the Government table service design. These designs were on English china, of course, and were either on the Minton or Copeland. They were mostly confined to the rims of the plates, with only a crest or insignia of some order in the center. There was just one design treated in realistic style, made for the Queen, to be used at Balmoral. The rim was pierced and a naturalistic spray of heather placed in the center. It was extremely unattractive, if not ugly. This could have been made so beautiful by some of our own original decorators. The Queen's dessert service for Windsor Castle was in the Sèvres style, and very rich in effect. The rim was tinted in turquoise blue, with three medallions surrounded with beautifully modelled gold scrolls. The medallions were filled in with decorations of the rose, shamrock and thistle in natural coloring. Other plates made for Her Majesty had simple lines or bands of gold on the edge, with a decoration only of the star and garter order. Most of the crests or monograms are on the rims of the plates, although many are in the center.

There was a set made for the Prince of Wales at Abergeidie, with only a thistle decoration on the plain white china. This decoration was confined to the rim, and was conventionally treated. There were other plates very elaborate in French style, with cupids, garlands, crests and monograms. In many instances the monogram was made of small flowers.

A dinner service made for the Empress Eugenie was simple and yet very beautiful, the rim being a glowing turquoise blue such as is seen only upon English china, and on this blue was her crest and monogram in white enamel. A service made for the Earl of Lonsdale was in light yellow, with gold garlands and a narrow maroon edge.

There were also plates made for Mr. Howard Gould, with heavy raised gold decorations on the rim, covering a light ivory tint which extended over the entire plate. A small monogram in raised gold was on the rim also. These were particularly rich in effect and the workmanship was very beautiful. Another dinner service made for an American, Mr. Ogden Goelet, was also in raised gold. The decoration was a vine, with little transparent enamel berries in red. The design was an "all-over," covering well the rim, and there was a crest in gold also on the rim.

In this same shop there was an interesting ware called the Wemyss pottery, made in Scotland. The ground is milky white, with either enormous floral or fruit designs covering the piece almost entirely, or grotesque animals. There were many small breakfast and tea sets with queer mottoes. The ware is not artistic, but it is interesting on account of its lightness and its color.

At Liberty's there is a variety of pottery. The most artistic is that made by Prof Langers, from the Black Forest. The shapes are simple, the backgrounds are usually quite dark, the designs being slightly in relief and in color. There seemed to be much appreciation of the fitness of the design and considerable feeling for form and color.

The Barum Ware, made in Devonshire, was in single colors, or one or two bands of solid color. This was decorative, and one could imagine how effective the field flowers or spring blossoms would look in some of the queer shapes.

One does not see here that same display in windows of fine china and glass that we are accustomed to see in America, like Colamore's, Havilland's, Bedell's in New York, or like Burley's in Chicago, which are on our main thoroughfares. Here one is impressed with the vast number of silversmiths and jewelers who make pretentious window displays, all the shops being rather small and crowded in comparison to ours.

At last I have seen the De Morgan Pottery. I was perfectly charmed with what I saw, and with Mr. De Morgan's great kindness and hospitality. He took me all through the pottery, and showed me the work in its different stages. They are making many beautiful things in lustres, and some of the plaques seem even more artistic than the old Spanish lustres. The vases are extremely beautiful with the all-over designs in copper or ruby lustre. Mr. De Morgan showed me a most fascinating bowl which he said was a failure, there being a few bubbles or slight defects in the glaze, making it look sandy or uneven in places, but otherwise the quality was fine and I never saw such a superb glow of color as the interior of the bowl, with its quaint decoration of ruby lustre, which was so softened and subdued in the firing as to make it indescribable. He also showed me one or two things in the Della Robbia style; the figures he had modelled himself.

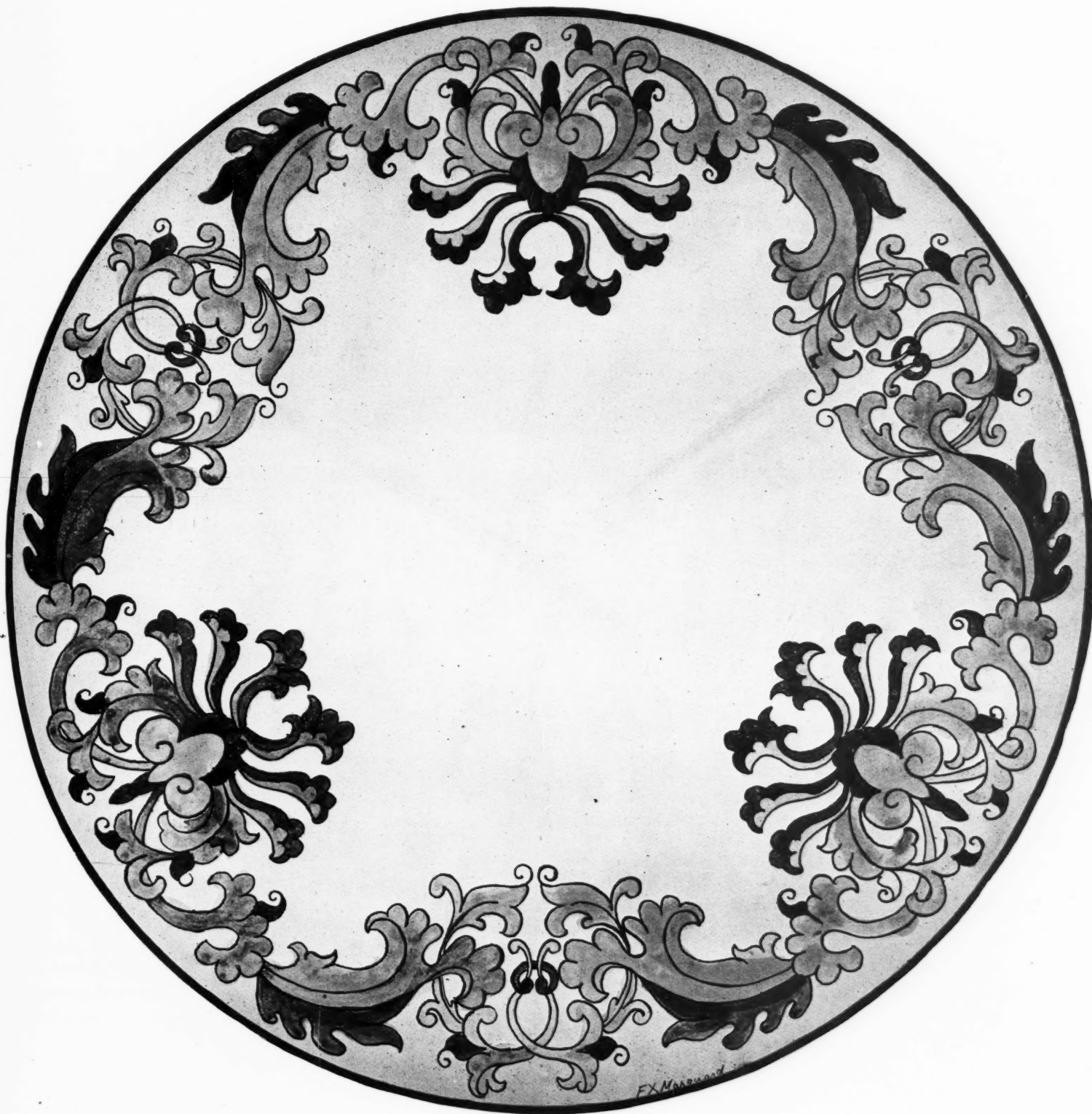
The tiles I saw were particularly fine in color and design. There was also a conspicuously good painting done on tiles, the life-size figure of a woman. This had been exhibited at the Arts and Crafts Society and was a great success. Mr. De Morgan showed me two other similar figures, which he called failures, and the disappointment to him in the firing was very great, but I was very much impressed with his patience and philosophical bearing regarding it. Here was such a lot of work really wasted, and yet he was doing the same thing over! Yet I have seen pupils thoroughly discouraged and wanting to stop work because one little particle of enamel had chipped.

I saw the workmen carefully drawing on the designs, and I wondered if our decorators, generally speaking, would ever see the importance of careful training in design and its application, and of not allowing themselves to be content with a riotous decoration of a so-called water color style.

After going through, I was anxious to secure a bit of this beautiful work, and was fortunate enough in getting a fine plaque which Mr. De Morgan said he was least ashamed of. This had been meant for the Arts and Crafts Society, but there was a slight blemish on it, just a bit of color had dropped from another piece, which in my eyes made it all the more attractive. I was told by Mr. Read of the British Museum that I should find just such treasures, which Mr. De Morgan called his failures, and I am glad that I went there and had the pleasure of meeting such a distinguished potter, besides really seeing the artistic ware. I will next write about Mr. Rathborn, another artist potter, who is making a reputation in the Della Robbia style of tiling.

LONDON, May 20, 1900.





## CHINESE DESIGN—FRANCES X. MARQUARD

THIS design is more suited for a coupe plate than one with shoulder. Transfer the design carefully with India ink; see that the lines are fine and firm. Tint the plate all over with Lemon Yellow (thin), using Balsam Copaiba and a drop of fat oil; wipe the rim clean and dry the plate. Outline the design with Deep Red Brown; be careful not to have the lines too dark for then they look hard and like a wire. Your plate is then ready for firing; give it a good hard fire.

Second firing—Paint designs in in Capucine Red, thin for the light parts and Capucine with a little Deep Red Brown for dark parts in flat tone.

Third fire—Outline with gold, outside of color outline. This will give you a very artistic effect. This design can be made in blue or green. The given color scheme is one I saw on a lovely piece of old Davenport (England) ware, now out of existence.

## PARIS EXPOSITION

## CERAMICS AND ENAMELS.

VERY *art nouveau*, but in a complicated and rare key, are the specimens of iridized ware, with metallic reflections, shown by Delphin Massier, of Villauris. There are emotional sunsets, reddening the Sphinx and the Pyramids, which throw off marvelous iridizations, and sombre flights of owls through clouds of flames.

Then there are the marvelous specimens of "*grès flamés*," by d'Alpeyrat, with their patina of antique bronze. This ceramic artist seems to have the lost art of China and Japan, and his specimens, which figure in many of the museums of Europe, appear to be all pieces for collectors.

Lastly, in the enamels of Georges Jean, we have the finer aspect of art. There are tiny vases, precious cloisonné ware, with shaded and artistic decorations, exquisite in their sincerity. This is art applied to everything that surrounds us; cups, sweetmeat boxes and pierglasses, contributing a delightfully ornamental note to our modern furniture.



## PÂTE TENDRE PORCELAIN.

From Paris Edition N. Y. Herald.

For ten years past M. Naudot has been seeking to make use of translucent enamel as a novel element of decoration for porcelain, and it is only quite recently that he has succeeded.

Setting aside the quality of his products in *pâte tendre*, whereby the Dubarry pink, cabbage and apple greens, Royal blue and jonquil are reproduced in all the brilliancy of the old manufacture, M. Naudot is the creator of an innovation which constitutes a veritable *tour de force*. In fact, cups, bowls and plates are decorated with ornaments borrowed from the flora, and executed in filigree, to which translucent enamels, with the brilliancy of precious stones, lend the exact colors of the flowers represented.

One of the prettiest specimens is a small coffee cup, decorated with a garland of aconite flowers, the greens and mauves of which pierce with their luminous brilliancy the opacity of the white porcelain. Mr. John Morris has bought this remarkable cup for the museum of Philadelphia.

Another specimen is decorated with branches of mistletoe; another with cornflowers and barberries. A spherical bowl is ornamented in open work with the white flowers known as "snowballs." The museum at Berlin has purchased one of these, and Comte Le Marois another.

The representative of M. Naudot showed me a flat plate in *pâte tendre*, decorated with medallions in red enamel on metal brightened with ormolu, which is as fine as can possibly be in this style.

After admiring the specimens, I went round the section again to see whether there was anything I had overlooked. In the farthest corner at the end of a room on the first floor I found a small glass case of modest appearance, in which, beneath a simple visiting card inscribed "M. Louis Franchet," I found a most interesting collection of small vases in which *grès flammé*, cobalt blues, copper reds of the shade known as "haricot," Titian blues and cobalt greens, were blended in innumerable transmutations, resembling those to be seen in the finest specimens of old Chinese porcelain.

An amateur, M. Moreau-Nélaton, the same who has just sold a part of his interesting collection of pictures and works of art, exhibits some *grès flammé* vases, archaic in style, which are extremely interesting.

## TULIPS—RED, YELLOW AND WHITE

Henrietta Barclay Paist

SET the palette with Dresden Carmine 53 (or any pink preferred), Albert Yellow; Lacroix Orange Yellow, Ruby Purple, Brown Green, Moss Green, Dark Green; Fry's Copenhagen Blue, Fry's Olive Green or Bischoff's White Rose, and Russian Green. Shade the white flowers with Copenhagen Blue, except near the stem use White Rose or Olive Green. The stems are a very delicate green—Moss Green near the flower, growing darker as it goes down. The yellow flowers should be shaded with White Rose for the first fire, using Albert Yellow to glaze and Orange Yellow to deepen in second fire.

The pink flowers are, of course, shaded with the Rose and deepened with Ruby Purple where strongest. These beautiful flowers are with us now in profusion, and one should always have a few of the originals when working, for coloring, even if dependent on others for design. A pretty background effect can be gained by starting at the top with Russian Green, running into Copenhagen Blue, and gradually into the Greens, ending at the base with a dark strong green into which the foliage will lose itself.

## TREATMENT IN WATER COLORS

Rhoda Holmes Nicholls

The single and large forms in the Tulips render it one of the favorite flowers for painters. Not only is the flower itself most beautiful and varied in color, but the leaves have lines which peculiarly lend themselves to decorations, and any one who has studied them at all cannot fail to be struck with the way the lines follow each other like the waves of the sea, and then the color is wonderfully delicate. There is such a great variety of colors that it will be impossible to give a scheme for all shades. This vase could be made beautiful painted in shades of brown, and the Tulips shading from orange to pale yellow, the leaves being kept well in harmony with the whole. Another scheme would be the vase in shades of dull green with dark and bright red Tulips, the foliage gradually being lost at the base of the jar. A group of Tulips for a water color study, composed of different colored Tulips, keeping the lighter colors in the light and the darker tints in the shadow side, always make a satisfactory picture provided they are well painted. One of the greatest difficulties we meet with is the rapid opening of the Tulip. This can be prevented by tying the flowers with a piece of cotton, or having the room very cool. The flowers when wide open are also fine to paint, and some students will prefer them to be fully open. The colors to use in the leaves (which are always the same no matter what the color of the blossom is) are Lemon Yellow, Emerald Green, Cobalt Blue, Rose Madder, Hooker's Green No. 2 and Indigo.



M. Viollet le Duc, a gentleman highly distinguished in the world of art, gives a bit of learned and significant advice to artists pursuing the study of ceramics:

Study—The purity, beauty and grace of Greek art. The security and vigor of Etruscan art. The brilliancy and originality of Persian art. The infinite variety, the marvelous coloring of Chinese art. The striking effects of decoration in Japanese art. The grace and ingenious combinations of Arabian art. The abundance and richness of Italian art. The delicate grace and arabesques of Rouen, Nîmes and Delft. The noble elegance and distinction of the old Sèvres of Louis XVI.

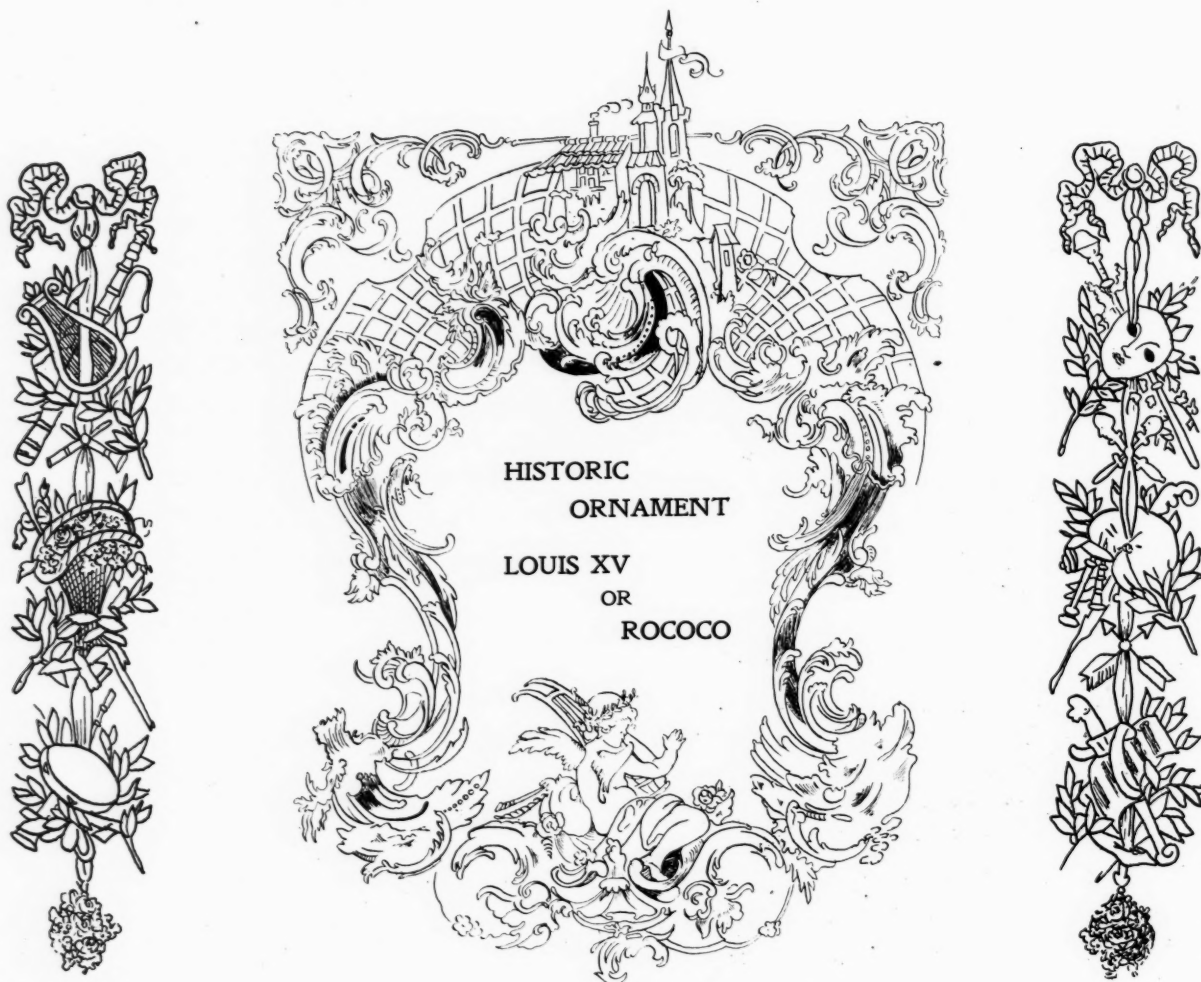


PROPERTY OF  
SCHOOL OF DESIGN  
FOR WOMEN



*Henrietta Barclay Paist*

TULIPS—HENRIETTA BARCLAY PAIST



URING the reign of Louis XV., ornament fell, through over care, into an excessive mannerism. The independent character preserved in the application of principles brought into honor at the time of the Renaissance, made way for a closer, more timid, imitation of the models of antiquity. This was destructive of originality and resulted in mannerism which, under the Flemish influence became heavy, Holland being influenced by the Chinese loading with natural fruits and flowers. Twisted and foliated scrolls grew into more rococo or "grotto" work, degenerating into "Chinoiserie." Notwithstanding passionate

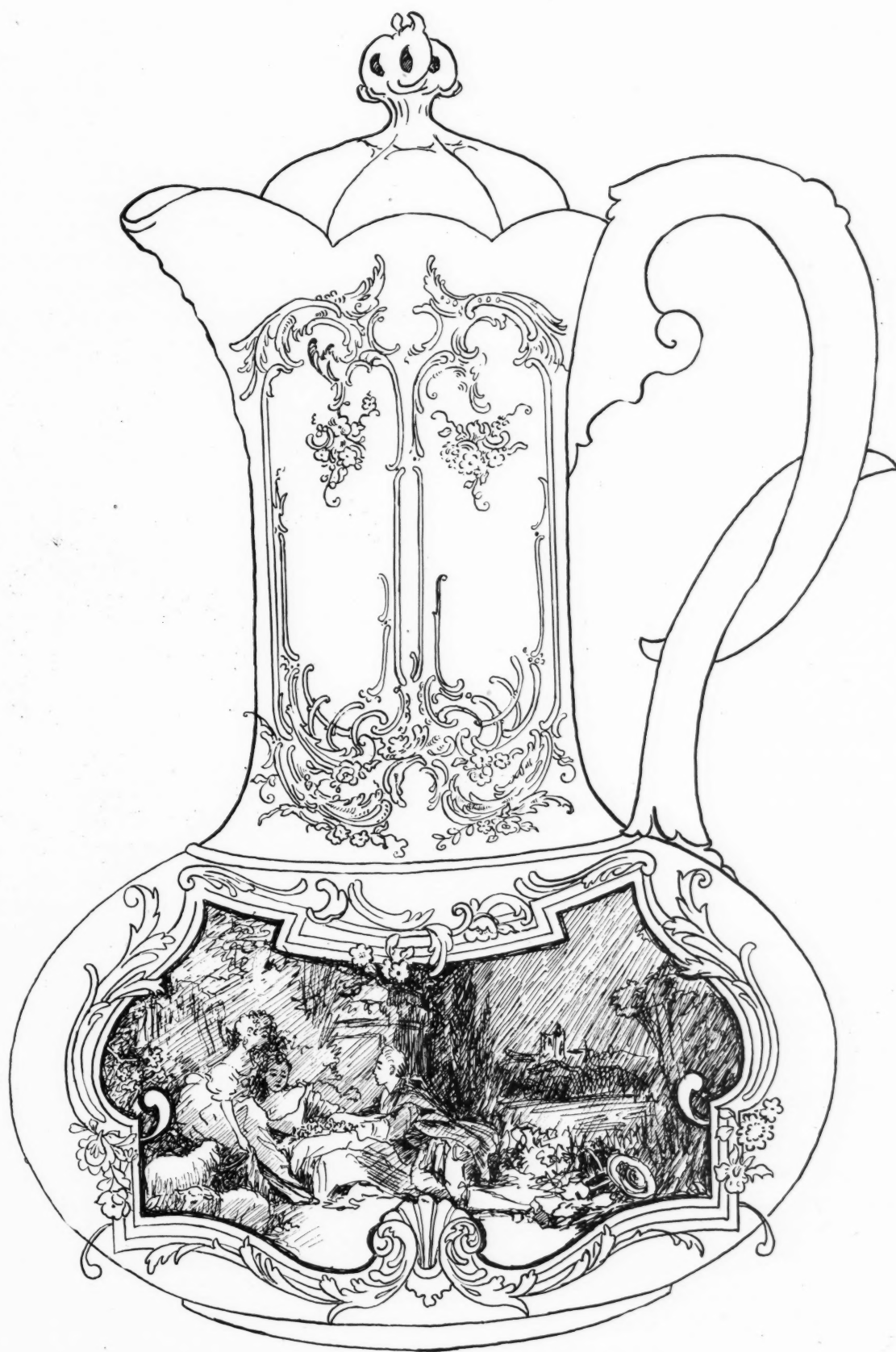
admiration for the antique, artists could not touch it without altering and overloading in endeavoring to enrich it, for, according to French fancy, it was too grave and bare.

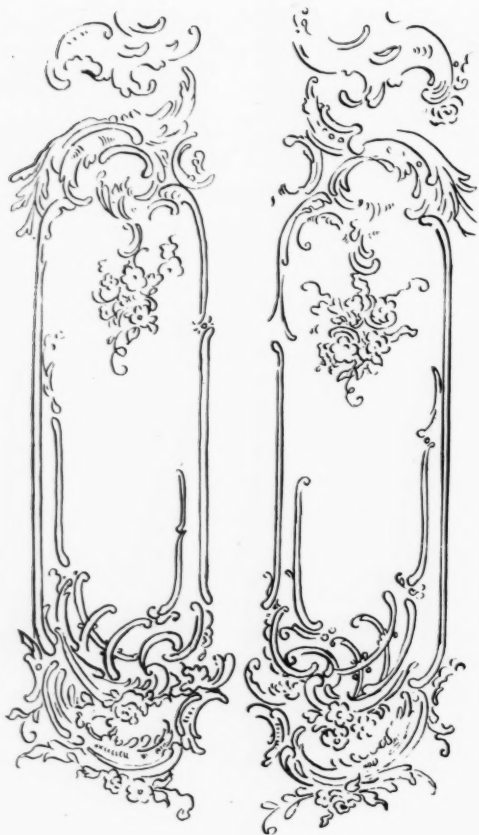
Finally the same style was applied to everything without regard to its destination. Artists were guided only by personal taste—a dangerous experiment. This was a popular movement, and artists, while protesting, had to fall in with the mannered style, which became so extreme as to produce again the reaction to the antique.

The term Rococo comes from the word "rocaille," stones or shells for a grotto. The use of the term was suggested from the custom of perching rocks and castles on any con-



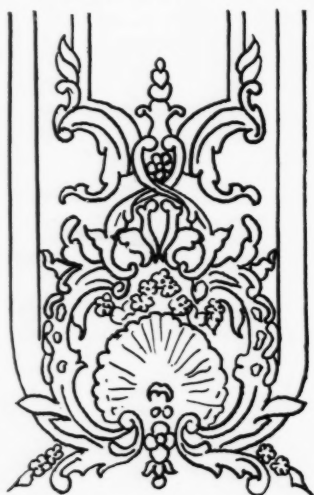






venient curve of the scroll work, and, in fact, piling one ornament on another until the whole decoration was overloaded. This was the Chinese influence felt through the Flemish school. The examples given will illustrate the difference between true Rococo and the so-called Rococo, so generally used, or, rather, misused, by china decorators. These examples will also illustrate what we meant some time back by

the spout, and another opposite under the handel. The panels on the neck can be separated slightly to fit the china. The interiors of the panels should be tinted to harmonize with the Watteau scene, and the little bunches of flowers can be painted naturalistically, if desired.



saying that it is a dangerous thing to *teach* Rococo—it can be so easily abused and can not be safely used except by those who thoroughly understand it. Even then it is generally in poor taste.

CHOCOLATE POT

**Application**

to Modern

**Design**

This design can be carried out in raised and flat gold on a turquoise blue or green ground, the panel being painted in natural colors. This panel should be directly under



**LUSTRES**

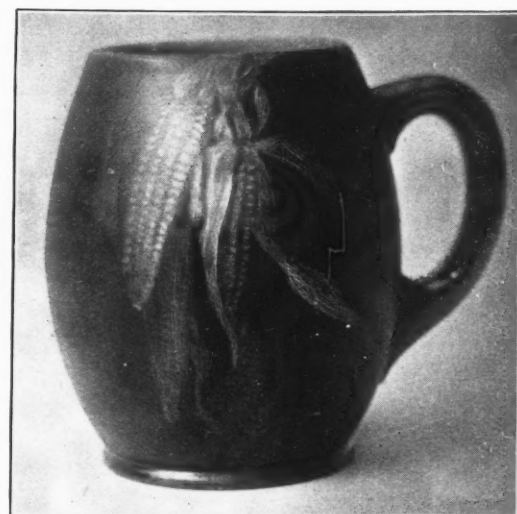
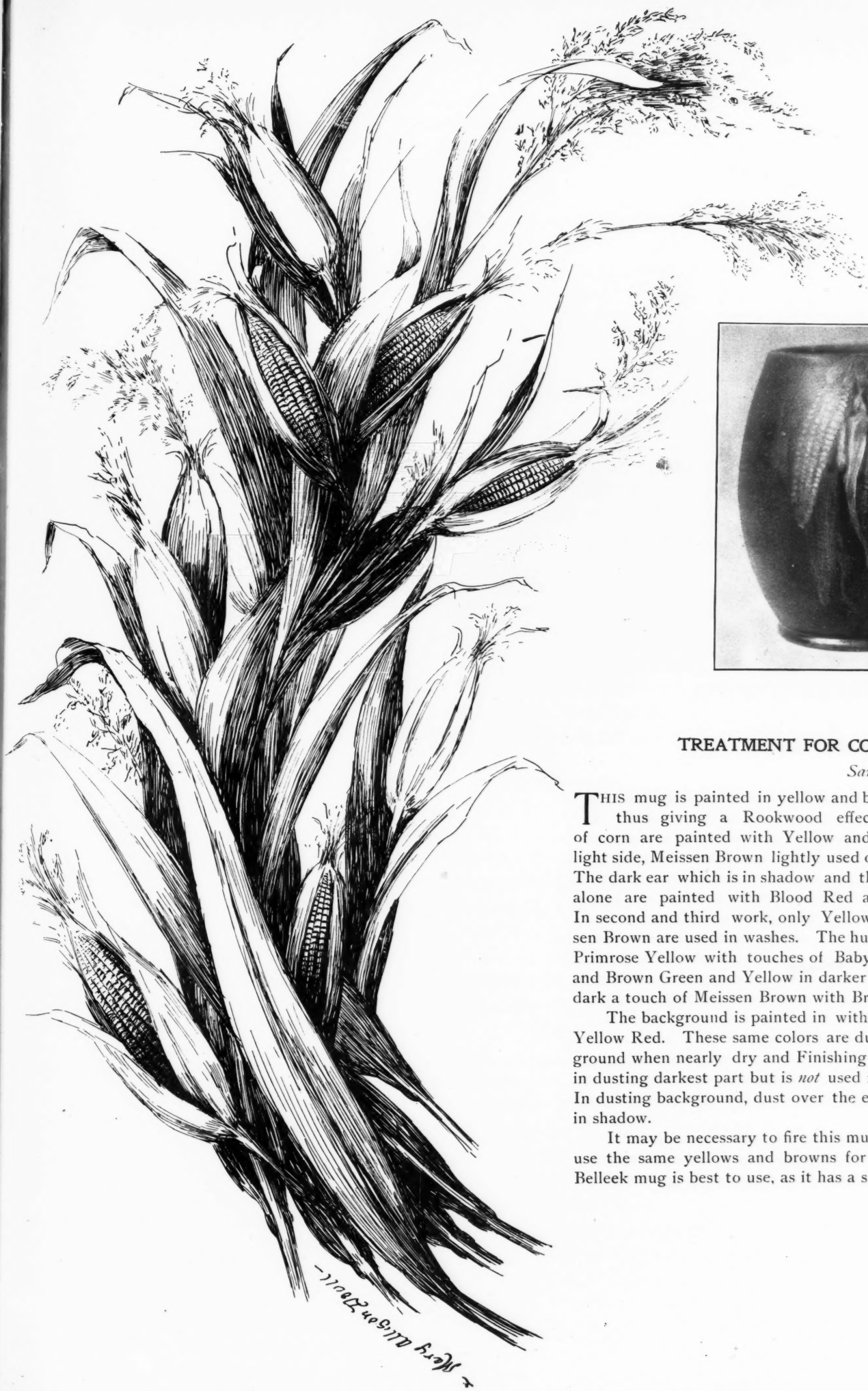
**YELLOW**

Yellow lustre padded makes a delicate yellow tint, painted on several times it makes a deep iridescent yellow with pearly effects. Over rose which has been fired it gives a mother of pearl effect. Over steel blue it gives an oxydized silver effect.

When orange shows an inclination to rub off, a coat of yellow will hold it on the china. Over green it gives a yellower tone, over ruby and purple it gives an indescribable but beautiful iridescent color, over violet an effect similar to the combination with rose.

If you try to blend yellow into rose, the effect will be blue where the colors meet.





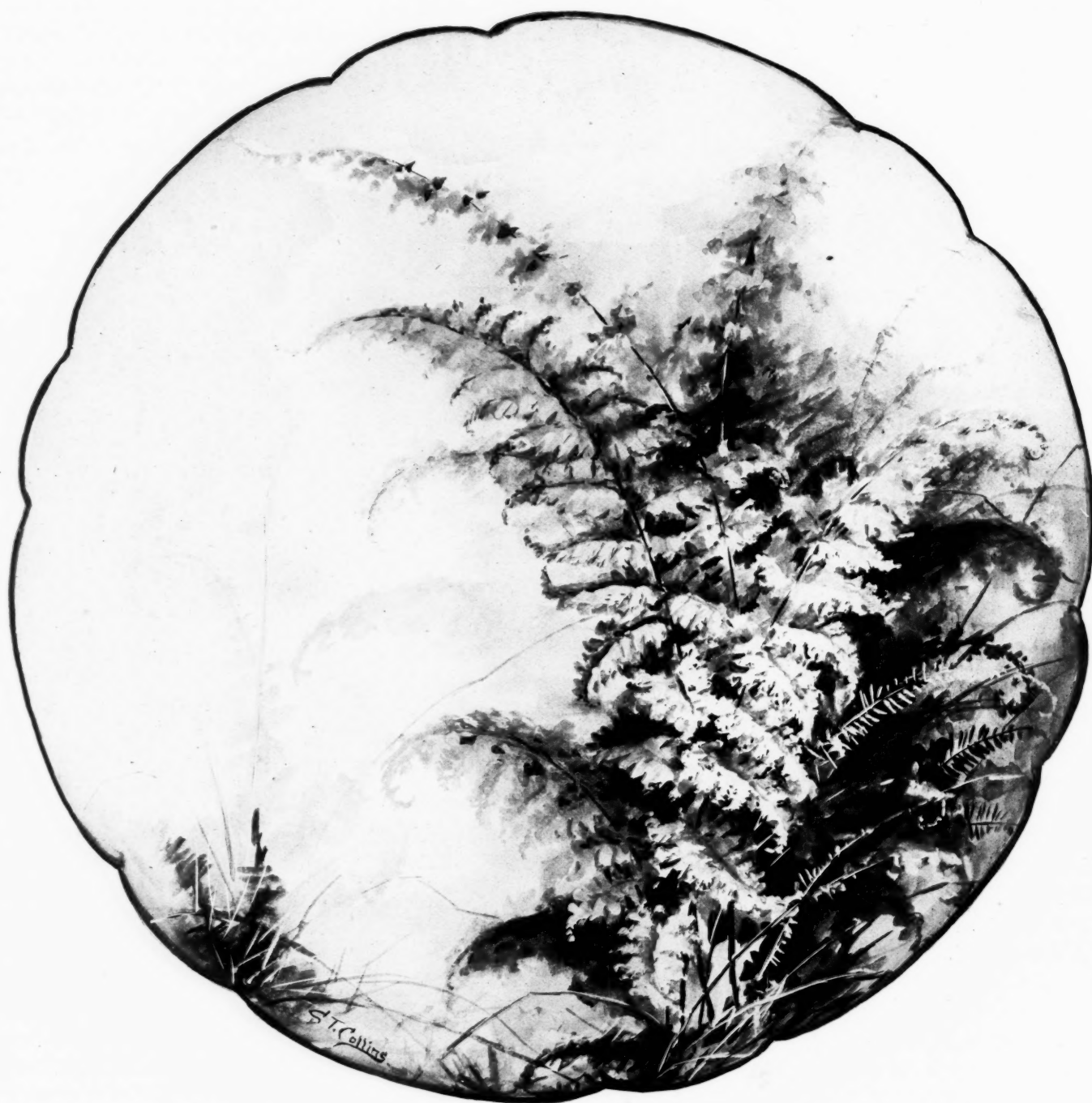
#### TREATMENT FOR CORN

*Sara Wood Safford*

THIS mug is painted in yellow and brown tones entirely, thus giving a Rookwood effect. The light ears of corn are painted with Yellow and Yellow Brown on light side, Meissen Brown lightly used on the shadow side. The dark ear which is in shadow and the one which hangs alone are painted with Blood Red and Roman Purple. In second and third work, only Yellow Brown and Meissen Brown are used in washes. The husks are painted with Primrose Yellow with touches of Baby Blue in light parts and Brown Green and Yellow in darker parts. Where very dark a touch of Meissen Brown with Brown Green is used.

The background is painted in with Yellow Brown and Yellow Red. These same colors are dusted over the background when nearly dry and Finishing Brown is then used in dusting darkest part but is *not* used in the first painting. In dusting background, dust over the ear of corn which is in shadow.

It may be necessary to fire this mug several times, but use the same yellows and browns for every working. A Belleek mug is best to use, as it has a soft high glaze.



## TREATMENT OF FERNS—G. T. COLLINS

IF not properly handled ferns are apt to look hard and stiff as though cut from paper. Avoid all hard lines and give careful attention to light and shade.

The whole composition should be painted in for the first firing at one sitting, as a very muddy effect is produced if the edges are allowed to become dry. Never put in thick dark color for the first firing, as there is plenty of opportunity for darkening on the second and last firing. This cannot be too deeply impressed on the beginner. The universal fault of the novice in china painting is to paint too thickly.

First wash in the background, using the colors very oily.

The colors must be carefully blended and a soft cloudy background which suggests a tangle of plants and grasses in the distance. The distant leaves are best painted with Air Blue and a little Rose, and those that come directly behind the masses of ferns are painted with Blue Green, Yellow Green and Shading Green. For the ferns in the sunlight use Olive and Yellow Green. The darker touches are Shading and Brown Green.

The ends of the ferns show touches of Pompadour or Yellow Brown. The stems are Blood Red and Black, with touches of Ruby.



## LEAGUE NOTES

The annual meeting of the National League of Mineral Painters was held, on May 29, 1900, at the studio of Miss Montfort, Mrs. Worth Osgood, the President, in the chair. The roll of clubs showed delegates from New York, Brooklyn, Jersey City, San Francisco, Chicago, Boston and Bridgeport. Indianapolis and Denver were represented by proxies, while the remaining clubs sent neither delegates nor proxies.

The report of the Recording Secretary was first called for, which showed that the year had been one of great activity. In summing up the Secretary said, "In recapitulating the work of the year, four features stand out as notable achievements:

- 1st. The securing and maintaining the interest of the clubs connected with the League.
- 2d. The conception and carrying out of the plans for an exhibit in the Paris Exposition.
- 3d. The formulating of the plans for the Government Table Service.
- 4th. Arranging for the Milwaukee Exposition.

The Treasurer's report was a most gratifying one, for notwithstanding the unusual expenses there was a balance of \$300.

In connection with the Paris exhibit, the work of the Transportation Committee had been especially arduous, and the President requested a special report from Miss Montfort, the Chairman. There were 66 individuals exhibiting 238 pieces, valued at \$4,000. The total expense of unpacking, repacking, cataloguing, insurance, transportation, etc., was \$116.04.

An enthusiastic letter had been received from Mrs. M. L. Wagner, who has kindly taken charge of the exhibit, in which she expressed her satisfaction with the fine showing made by the League. Mrs. Osgood called upon some of the delegates and presidents of clubs to make some remarks, and the following responded: Mrs. Glass of Chicago, Mrs. Church of San Francisco, Mrs. Safford of Boston, Mrs. Kinsley of Bridgeport, Mrs. Brownne of Jersey City, Mme. Le Prince of New York, Miss Johnson of Brooklyn.

Mrs. Vance Phillips read a letter from Denver.

A letter from Mrs. Robineau was read, offering the columns of the KERAMIC STUDIO to the League, for which the thanks of the meeting were returned.

The special business of the afternoon was the election of a new Advisory Board, to serve for one year. The result of the election was as follows: Mrs. Cross of Chicago, Mrs. Culp of San Francisco, Miss Fairbanks of Boston, Mrs. Brownne of Jersey City, Mrs. Jenkins of Washington, Mme. Le Prince of New York. After the election the meeting adjourned.

Miss Montfort, previous to the meeting, entertained most delightfully at a luncheon some of the more distant delegates, the officers of the League and some of the presidents of clubs, which made a delightful preliminary to the serious work of the afternoon.

IDA A. JOHNSON, Rec. Sec.

## CLUB NEWS

The Mineral Art Club of Denver held its eleventh annual exhibit in the ordinary of the Brown Palace Hotel May the 16th, 17th and 18th, opening with a reception on the evening of the 16th to invited guests of the club. In connection with the modern china, was a loan exhibit of "old china," there being some

very rare and beautiful pieces among them.

The Mineral Art League of Boston held its annual meeting the third Saturday in May, the same board of officers being unanimously elected. There was a good attendance and an enjoyable meeting and much interest shown in the coming year's work, which will be on lines that are expected to be of great benefit to the members from a correct art standpoint. At the first regular meeting in October plates are to be sent in by members for criticism by some art critic to be selected by the committee.

At the last business meeting of the Chicago Ceramic Art Association, held May 5 at the Art Institute the following were elected officers for the ensuing year: Mrs. C. L. Glass, President; Miss Mary Phillips, First Vice-President; Mrs. N. A. Cross, Second Vice President; Mrs. R. M. McCreery, Recording Secretary; Mrs. Hill Beachey, Corresponding Secretary; Mrs. J. C. Long, Historian.

The Mineral Art League of Boston includes in its ranks several members who have exhibited not only in the Boston water color exhibition, but also in New York, Philadelphia, Baltimore, Brooklyn and Rochester. They are Mrs. Beebe, President M. A. L. of B., Miss Johnson, Mrs. Carroll, Miss Langell, Mrs. Swift, Miss Haskill, Mrs. Eva Maccomber, Miss McKay, Miss Perrin, Mrs. Safford, Mr. Callowhill, Miss Fairbanks and Miss Oliver, already mentioned in the June issue, making thirteen out of a membership of twenty-eight. This is an astonishingly good record, and should promise great things, artistically, in the future for the club.

## IN THE STUDIOS

Mr. Crowe, in charge of the Japanese and Chinese Keramics at Vantine's, New York, called at the office of the KERAMIC STUDIO the other day and made a proposition which he thought might prove mutually beneficial to the members of the Keramic fraternity, and the shop which he represents.

He suggests that designs, not too elaborate, but original and on Japanese lines, should be submitted to him, on china. If acceptable he will undertake to have them reproduced by the Japanese and the artist will be suitably recompensed according to the success of the design. Coming from so reliable a firm we feel that this is a great chance for original workers in Keramics to find an opening in the market for their original ideas, and we hope many will take advantage of this offer, to submit designs. We were much pleased to be told by Mr. Crowe that the subscription to the KERAMIC STUDIO which Vantine has had during the past year and has renewed for the coming one, is being sent to their agents in Japan, as the latter, after seeing a sample copy, asked for the magazine as they found *many useful suggestions* in it. We feel that, coming from the Japanese, this is a great compliment to the artistic merit of the KERAMIC STUDIO. Mr. Crowe generously offers to show any one who will call for him at Vantine's, just what is desired, in order to help them to make the proper sort of designs.

Mr. Volkmar's class in underglaze at Mrs. Robineau's studio continues as yet rather small, which, however, is not to be wondered at, as only the most advanced and artistic workers can be expected to enter this broader field in Keramics. There is no reason, however, why the veriest tyro in china painting should not take hold and make a success of this work. The methods are simple, the palette and materials limited, the articles can be fired and glazed in ama-

teur kilns. All that is requisite is the true artistic spirit, the desire of knowledge and patience.

Mrs. T. M. Fry writes from Paris, 9 Impasse du Maine avenue du Maine, that she and her son, Marshal Fry, are well and enjoying themselves. Marshal Fry has been studying in the school of the great Whistler, and they will stay in Paris instead of going to Holland as first planned. Mr. Fry is making studies of flowers in oils. Mrs. Fry is painting and teaching a little in china, but complains of the poor china and firing in Paris. In spite of the many congenial Americans they meet, Mrs. Fry expresses herself as looking forward to the coming of Mrs. Leonard with the keenest pleasure, as some one from "home" with whom she can talk over many common interests.



### TABLE SERVICE.

IN nothing else does a woman show her taste and individuality to such advantage or disadvantage as in her selection of china, glass and linen for the table.

One can tell her taste and temperament in the *tout ensemble*.

It is not good form to overcrowd the table with unnecessary articles either in china, silver or glass; it is like a woman badly dressed.

Any one with refined taste can quite easily give an elegant effect in table service with inexpensive things, but they must never be pretentious.

China may be cheap, but it must never be "cheap looking."

Far better is it to use plain white china of good quality, than a flamboyant style of gaudy colors and gold, misapplied.

The woman who can decorate her own china is fortunate,

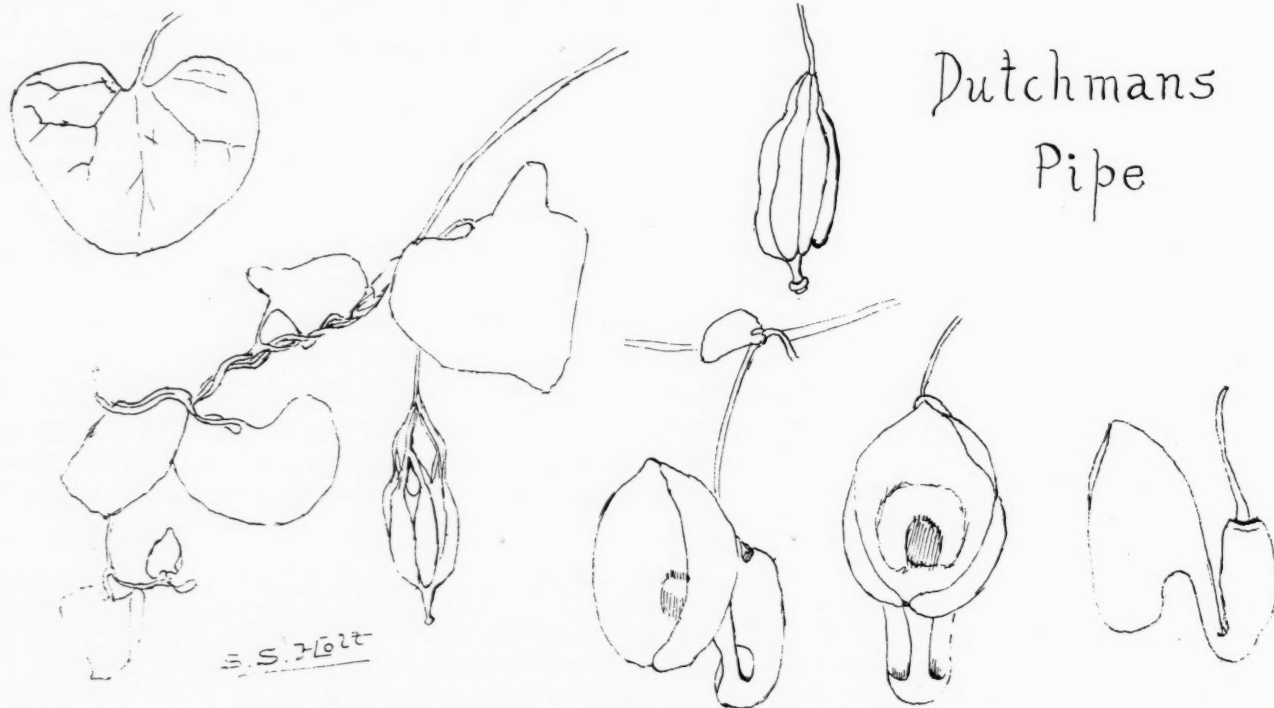
for then the individual taste can be more clearly shown, and she can obtain original effects for special occasions.

Few decorators realize the beauty of monochrome decorations for table service; for a simple service nothing is more attractive than blue and white, just a simple design on the rims of plates. Those who cannot paint can have an attractive service in the old Canton, or in the onion pattern of the Dresden. This is always a refreshing blue and looks very clean and inviting at all times. For a breakfast service a very narrow turquoise blue band edged with gold and perhaps if something more elaborate is desired, a band of miniature roses could be added under the blue band, but they must be small and in a set design.

Of course for dinner plates where the linen, glass and silver is heavier and more elaborate, and where there is such wealth of color in flowers that may be on the table, one must have suitable china to accompany all this, therefore the design and color should be richer and heavier, but never overloaded.

One person may use color, enamel, gold and paste with most beautiful results that are every way in keeping with refined and artistic taste; yet another may use the same thing with results that positively scream with vulgarity; therefore it is very necessary to give this particular branch a special and careful study.

It is far better taste to decorate the rims of plates only, if they are for use. A little more latitude is allowed for dessert plates or plates that are retained between some of the courses. Cups and saucers should all be alike, unless perhaps, cups for the afternoon tea, or if the after dinner coffee is served in the drawing room instead of at table, a variety of shapes or designs will not make so much difference; but it is much better when used at the table to have them all alike.

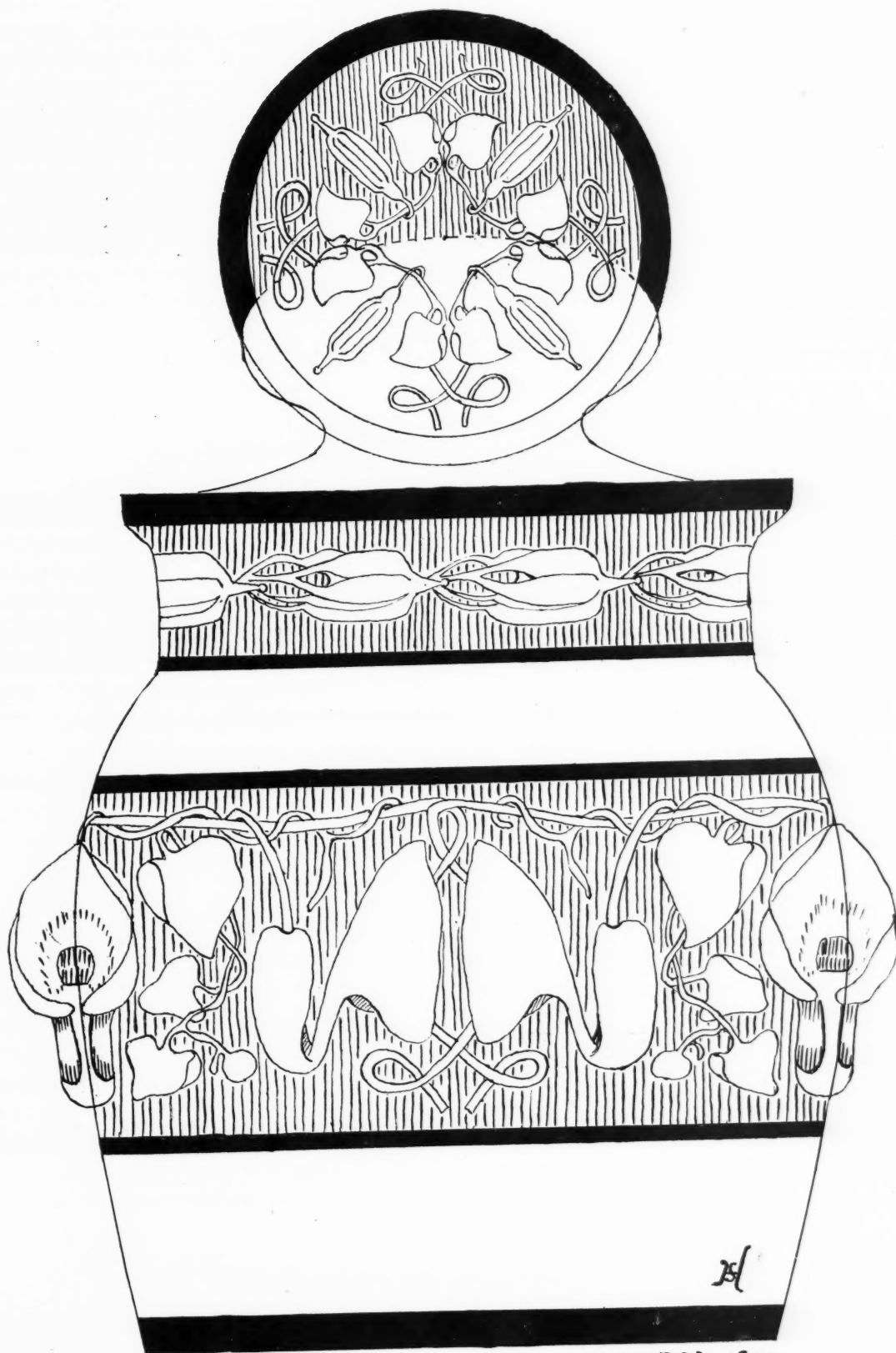


DUTCHMAN'S PIPE OF MISSISSIPPI—SALLY S. HOLT

THIS flower is a rich bright yellow in color, with brown spots. The seed pod is a very dark brown. A color scheme for the tobacco jar decoration made from this motif is as follows: Body of jar, dark Sepia; cover and pale bands, pale Sepia; flowers, Orange Yellow, with Apple Green and

Mixing Yellow for centers; leaves, Moss Green, V. and J. lighten with Mixing Yellow for tender little leaves and seed pods on cover; Ripe pods on top band, dark Sepia, same as body of jar; stems and narrow bands, Dark Green No. 7, with a touch of Sepia. Outline entire design in gold.





Sally S. Holt 1900.

DESIGN FOR TOBACCO JAR—SALLY S. HOLT

## THE APPLICATION OF ORNAMENT

A. G. Marshall

## NINTH PAPER



N Fig. 12, circles and straight lines are combined in a way that makes a strong effect, which is yet rather harsh. The two kinds of lines, and the light and dark masses are too nearly equal. Such arrangements, however, may be tempered and softened to an agreeable effect by judicious masking of the angles by minor ornaments, the result being rather barbaric, like much early mediæval work. The sun-flower-like design

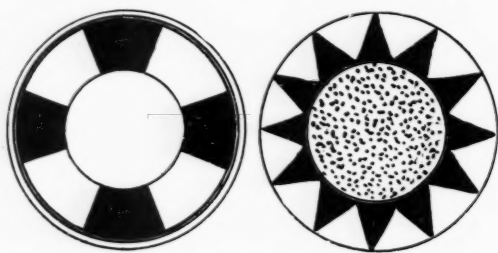


Fig. 12

suggests the reason for the stars in Fig. 12, being not so completely discordant with the circle as the mere radius designs. The eye feels the unexpressed circle connecting the inner angles of the stars. The six-pointed is less harsh than the five-pointed star, and the example in Fig. 12, with many

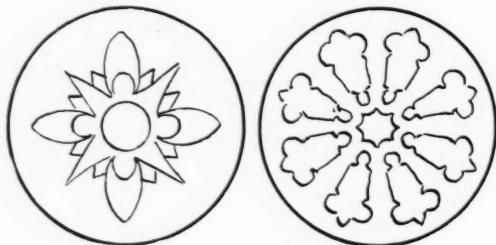


Fig. 13

points and the inner circle expressed, is a still farther approach to harmony. Radius designs, when the rays are completely marked, may be very beautiful within their necessarily restricted limits. The whole class of rosette ornaments and Catherine wheel window designs are only well decorated radii

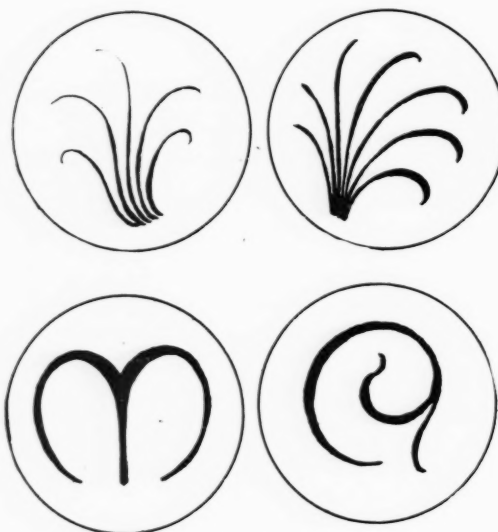


Fig. 14

and spokes, successfully overcoming the utter inharmony of their skeletons. Such designs, at best, are somewhat mechanical and suggestive of the kaleidoscope rather than the free hand of the designer.

Fig. 14 gives examples of strong curves, well suited for skeletons of decorations for circles. Fig. 15 shows perfect harmony, interest and variety secured by the simplest arrangement of circles, semi-circles and alternating angular points, the latter being just sufficient to give piquancy to what, without them, would be a very tame design. In Fig. 16 we have, at the right hand, a harsh, straight-line motive brought into harmony with the circle by subordinate curves. In the example at the left, a graceful design in curves is saved from weakness by the one straight central line. In all the foregoing figures it must be remembered that the designs are mere suggestions or skeletons, showing the elements of harmonious space division, with the hope of affording help by leading the ceramic decorator to an understanding of the principles underlying the

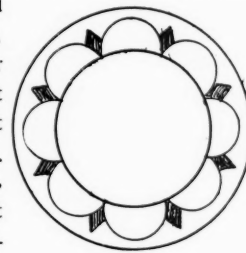


Fig. 15

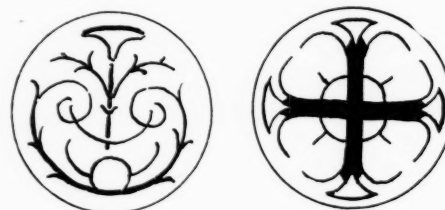


Fig. 16

art of adapting or originating designs to suit the forms that are given him to adorn. In general it will be found that circles are best and easiest decorated by designs having strong curves for their main elements with subordinate straight lines or angles for variety and snap. And yet very charming results may be attained, though not so easily, by harmonizing a

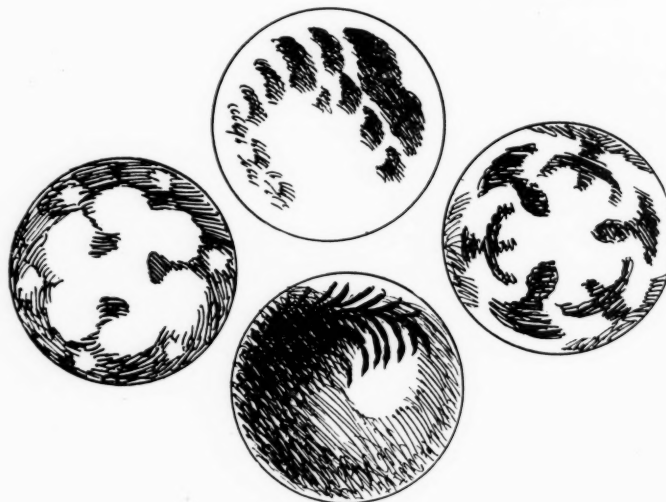


Fig. 17

straight line or angular skeleton by means of subordinate curves. The forms made by the masses—the spacing, spotting or “notan”—must never be lost sight of. To keep this in view, it is well in trying a design or adaptation, to commence by spotting its main masses upon a circle, or upon whatever form it is required to ornament, and noting the general effect, as in Fig. 17. This will often save hours of blind groping and

tinkering, trying to bring an ill-adapted design into harmony by adding this detail and that, and trying this, that and the other experiment, only to end in failure and disgust; all of which could be saved by an intelligent beginning.

It is a somewhat curious fact that in symmetrical designs on a circular plan, those having three, six, nine or twelve divisions seem better adapted to the form than those with two, four or eight repetitions of the unit. There may be some mental connection between a threefold division of the circle and a threefold division of time in music, as the waltz (three-four tempo) is a circular movement, while two-four and four-four tempos are suited to marches and square movements.



Fig. 18

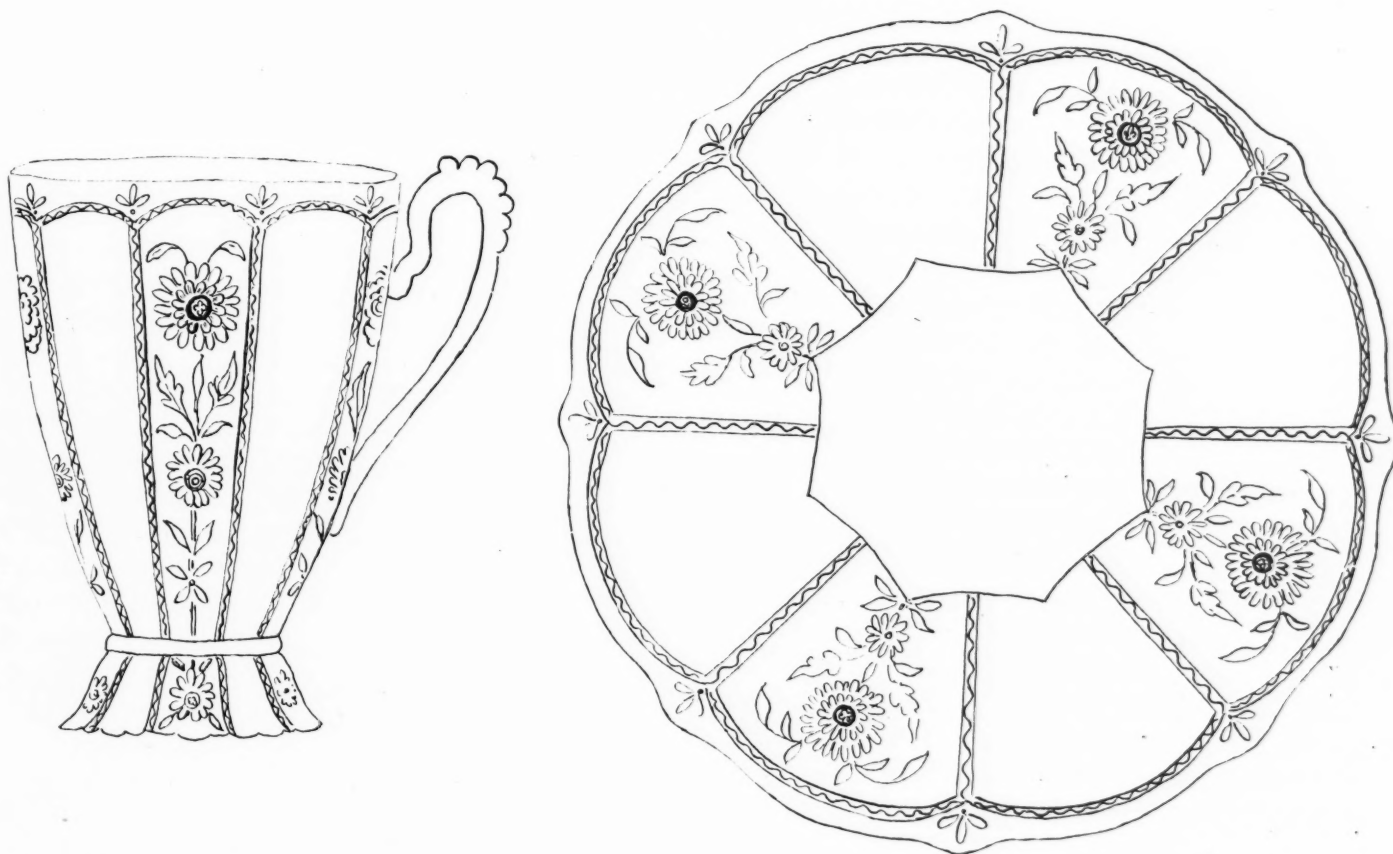
The decorator should not neglect the use of the human and animal forms, properly conventionalized or adapted to requirement, for plaques or other circular objects. The study of coins and medals will give many a valuable lesson on this point, the more ancient examples of good periods usually being the best. The Japanese are peculiarly clever in free adaptation of animal forms to the circle. Fig. 18 shows characteristic examples, a rat and a boar from one of their masters.

## DESIGN FOR CUP AND SAUCER

*Anna B. Leonard*

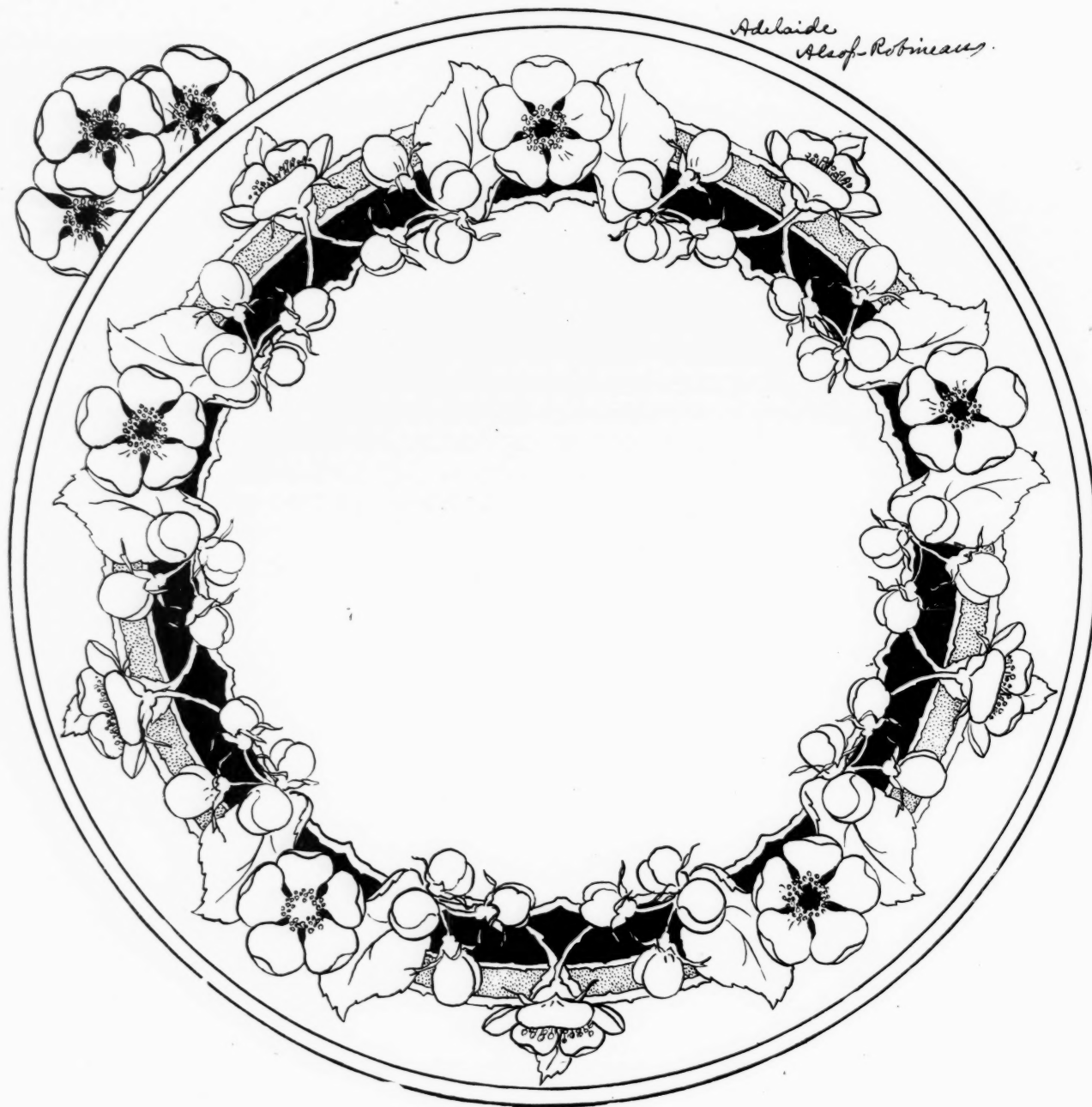
THE beauty of this decoration does not show in black and white, but in color it is extremely rich and may be used in various ways. Each panel may contain the floral form or not. In the illustration the alternate panel is left undecorated, showing that a plain tint may be used, or the china left white. The cup and saucer have a division of eight panels which are modelled prominently in the china, therefore the decoration must be made to suit the potter's lines. A decoration of four divisions never looks so well as three or five or six, and in the writer's opinion it would be better to use the floral form in each panel, either against a dark background or leaving the background in the plain white.

The design is from an Indian ornament, and the original was extremely rich in color. Outline the design in black and then fire it. The larger flower is in pink enamel, with the center row of petals much darker in tone, and the dark circle is made of green enamel with a touch of gold in the center. The smaller blossom is in bluish green enamel darker towards the center, which is of gold. The leaves are in green enamel with more yellow on the tips. If a dark background is desired, use a combination of Dark Blue (Lacroix), German Ruby, and a touch of German Black. Either paint this on twice, or obtain a rich enamel effect by using one-eighth German Relief White to this mixture of blue. The very narrow bands between the panels are raised in the china and will look well in gold, with a fine line of black running over it. The three loops or drops at the heading of each panel may be of green enamel.



DESIGN FOR CUP AND SAUCER—ANNA B. LEONARD





APPLE BLOSSOM DESIGN FOR PLATE—ADELAIDE ALSOP-ROBINEAU

THIS design is especially appropriate for a breakfast service for a country home. It can be carried out in monochrome blue or green or in colors outlined with gold, black or some harmonious dark tone.

One color scheme would be to dust the dark portion either Yellow Green, Apple Green or Royal Green, according to the shade preferred. Tint the dotted portion a delicate shade of the same color. Paint the stems with a mixture of Meissen and Finishing Brown. Paint calyx, leaves and center of blossoms Royal Green, use a little of same green used in tinting to shade inside of blossoms next the turned over portion, blending so that it is but a faint shadow, Albert Yellow blended in the same manner toward the center. The turned over portion, the outside of blossoms and buds should be painted quite a deep pink, using Dresden Carmine or Lacroix Carmine 3, raise the stamens in center with Yellow Enamel

(Aufsetzweis with Albert Yellow), and outline the whole with gold. To carry out the same idea in lustre, use dark and light green, ruby thin, yellow and brown, outlining with gold, black or dark green paint. Or for the tinted background use a tinting of Ivory Yellow for the white portion, Yellow Ochre for the dotted part and Meissen Brown mixed with Finishing Brown for the dark spaces.

Paint the leaves and stems in Green Gold, the flowers in Roman Gold, raise center with Enamel and outline all with Finishing Brown mixed with Meissen Brown. Or the flowers can be made pink, the leaves and stems brown green, with the same combination for background.

To fit the design to a large plate an additional blossom can be added to the center motif of the design as suggested in the corner of the drawing, or the plate can be divided into six sections instead of five.

## THE COLLECTOR

## OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

For further particulars, address Ceramic Studio Publishing Co.

Large dark blue Staffordshire bowl, 13 inch diameter, perfect condition, Tomb of Franklin (Wood),	\$20.00
Six English Lake light blue soup plates and comport to match, fine condition, for lot,	10.00
Killarney dark blue plate, 6 inches,	1.25
Purple Staffordshire cup and saucer (Roselle, J. M. & Co.),	1.00
Two Staffordshire dark blue cups (floral decoration), each,	.75
Blue and white old Delft plate, 9 inch,	1.50
Another, 8½ inch,	1.50
Old Canton blue plate, 9 inch,	1.00
Lowestoft cup and saucer (gold vine decoration),	3.00
Old lustre cup and saucer (repaired)-	1.00

○ ○ ○

## CHINA TOYS.

CONUNDRUMS are frequently fascinating, but this interest comes from a possibility of solving the riddle. If we could resuscitate the old potter, or even have access to such pattern books as are preserved it might then be impossible for the potter himself to decide upon his own handy-work so different are the results of experiments in clay and imitations so abounding. Time too has put his finger heavily upon many existing specimens. Of the five well-known English potteries, the exact dates and history of beginnings are unknown except in the case of the Worcester pottery, of which accurate records have been kept. Most of us can recall some little China Toy or mantel ornament associated with our childhood. It may have been a merry shepherdess, a dancing faun, a cupid or a simple china dog that slept in our arms and guarded our sweet sleep in infancy. Most of these "china toys" were brought from Staffordshire, but some may have chanced to be of the rarer potteries. I once found a little child playing roughly with a bit of china that must have come directly from the prince of artist potters, Josiah Wedgewood.

One occasionally runs upon a piece of old Chelsea, Bow or Bristol. The Derby statuettes are not quite so rare, although often mistaken for those of some other pottery, and occasionally sold on the continent as Dresden.

It seems that these early makers of soft paste were content to shine by borrowed light, for we find in almost every case that these British potters used the cross swords of Dresden, sometimes acknowledging the loan by appending a letter to the mark as at Bristol. The Crown Derby people borrowed the Sevres as:



This is an indirect compliment to the popularity and quality of their foreign neighbors.

All art begins with imitation, and if originality follows the potters must not be condemned for attaining popularity by imitating something better than they knew how to do.

That it is not easy to determine between much of this early work is established. It is said that an expert can tell by the *feel* of a piece of Chelsea as to its genuineness. But ex-

perts and collectors are human and consequently not infallible. I recently took the illustrated specimen of Chelsea (?) to two men accustomed to handle rare pieces. Their opinions were exactly opposite. One said it looks and feels like an imitation. The other, who has handled many pieces now in the British Museum said "It is undoubtedly *Chelsea china*." The last

opinion was given when the specimen was in two pieces and the paste fully exposed, as this candle stick flower-bearer had a rough passage across the ocean and lost his head, so that he did not arrive in excellent condition. Even the sea voyage could never restore him. There is upon it a red painted mark—rather roughly done—which is a written *C* with some blurred letters following. It was a long time before the imprinted or gold anchor was identified. When it was found upon the often illustrated "goat and bee" milk jug inscribed Chelsea,



CHELSEA CANDLESTICK

1745, the mark was then certain. This anchor is sometimes confused with that of Venice, which is red printing, but not exactly like Chelsea in drawing. A later advertisement of these goods gives us 1747. The first names we find connected with the pottery are the Duke of Cumberland and Sir Everard Fawkener, owners, and Nicholas Sprimont manager and afterwards proprietor (1755).

Mr. Sprimont as well as Mr. Chas. Gouyn, whose name was early connected with the Chelsea pottery, were of Flemish origin. England was indebted to this Low-country for many of her art ideas. The early Staffordshire potters borrowed her patterns and colors and even her glazing process from Delft. The nearness of Chelsea to London, and the fact that it was a fashionable part of the metropolis, brought the wares into prominence, in days when people were seeking some new fad with which to while away their leisure hours. It was in the time of the affected macaroni, when Don Saltero's was still a fashionable place for the *beaux* of the period. I have searched in vain to find the site of this pottery or call up in Chelsea some of its memories. It was in Cheyne Row West, for in 1843 many pieces of broken china and moulds were found there during an excavation. Now the china hunter finds in its place memories of Thos. Carlyle, Leigh Hunt or the great artist colorist, Turner.

A Chelsea tea-set, of which some pieces are still preserved, bears a landscape, church, round tower (kiln) and factory, which may be a picture of the Chelsea pottery.

Of one thing we are sure that in the list of sales we can find approximate dates for certain pieces. Great excellency was attained here. It took sixteen days to dispose of a year's work by auction, exclusive of private sales, during the year 1756, so that the output must have been abundant.

In 1759 bone was used in the body and gold in decorations. There is a fine vase in rococo taste in the British Museum dated 1765.

In the best period of the Chelsea, 1750-1765, when the furnaces were open crowds of dealers stood waiting to make purchases, so great were the popularity of the vases, services and figures made in the Chelsea paste. In the list of sales we find Bacchus and Falstaff appropriately side by side.

The scent bottles are curious and quaint. One in the

form of a woman, in the dress of the period, has the head detached for a stopper. It is in the collection given by Lady Schrieber to the British Museum. When in use it must have reminded one of the sign (formerly used at an English inn) of a headless woman called "The Good Woman." It is unnecessary to explain this joke.

Many of these old Chelsea pieces were very beautiful. A large group of Jason and Medea bowing before the altar of Diana was sold in 1883 for one hundred and fifty dollars, which only a few years before brought only fifteen dollars. This can be accounted for not only in the excellence of the specimen, but by the increasing rarity. I have been told that an old dealer said, "Give me a specimen of Chelsea and I will balance it in the scales with gold which I will exchange for it."

To the china painter there are a few color facts to be noted. *Mazarin* blue, misnamed, was probably invented at Chelsea in 1755 or 1756; turquoise blue and pea green in 1758-1759, and we find Pompadour color named in catalogue in 1771.

In Nov. 5, 1753, we read that persons to model small figures neatly in clay were wanted at Bow. The porcelain used at Bow was of two kinds. The earlier body contained a kind of porcelain clay with sand and potash; in the later composition bone ash and pipe-clay were substituted for the porcelain clay, and a lead glaze was used. Bow introduced bone in 1748, and 90 per cent. of the pieces preserved are of bone body.

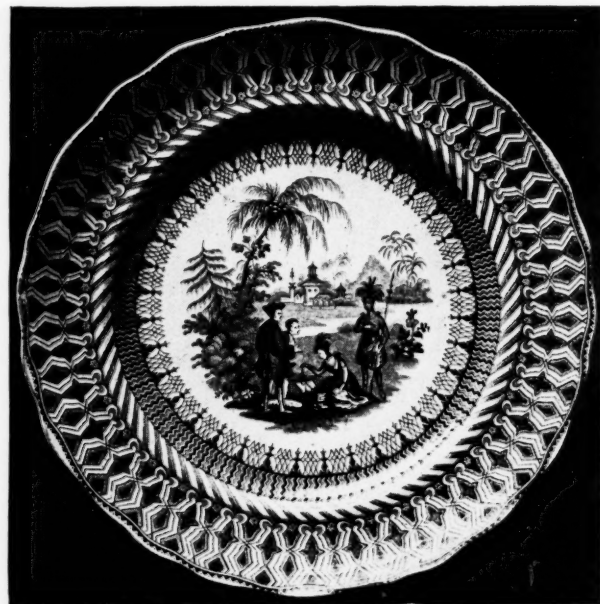
The first soft paste factory in England was doubtless at Stratford le Bow, for we find a candlestick dated Bow, 1730. I am often asked concerning the value of soft and hard paste. The decorator knows that the former takes color with a much softer effect, the color blending with the paste. This is noted in the rare color results of Sevre and St. Cloud, of which good examples are easily found in the museums. This is especially effective where the body is entirely covered with color. There is much doubt about the marks upon these pieces, which are scarce, for at Bow they imitated Chelsea. The general difference between the figures is that the maker of Bow figures used a knife to sharpen the lines before putting into the kiln, while the Chelsea pieces show the form left by the mould, and the figure is finished with the wet brush as to-day. The arms and drapery show this peculiarity. It is evident that there were no Bow figures found upon bargain counters in the old days, for in an advertisement of Bow pieces, 1757, we read that the goods can be found at the Terrace in St. James street the same as at Cornhill warehouse, where the prices are marked upon each piece *without abatement*.

The little four inch statue illustrated is unmarked. It has a soft finished glaze and is well colored, representing a little girl with a parrot under her arm. It may have originated in England or on the continent. If her birth place is ever found out she would be no prettier although she might be more desired as a companion to the Chelsea flower boy and so make a better match. The value, however, of a thing is really in its quality, although much in a name.



GIRL WITH PARROT  
to a collector there is  
CARRIE STOW-WAIT.

(TO BE CONTINUED.)



#### ANGLO-AMERICAN POTTERY

##### PENN'S TREATY WITH THE INDIANS.

AMONG the subjects selected by English potters for decorating china for the American trade was William Penn's more or less traditional verbal treaty of friendship and good will with the Indians, supposed to have been held beneath the famous Elm Tree in Philadelphia in the year 1682. Thomas Green, a potter at Fenton, issued a series of imaginary designs, which were printed on white earthenware in black, red, brown, blue, green and purple. These were purely fanciful engravings, showing a group of Quakers and Indians, with tropical foliage and oriental buildings in the background. Six or more distinct varieties of this subject were produced, differing only slightly in the number and positions of the figures, but all of them possessed the same border device—a conventional or set pattern of diamond-shaped figures. We look in vain for the historic Elm, in place of which we find a palm or cocoa tree, but in all of them we can distinguish the form of William Penn, in long coat, knee breeches and broad-brimmed hat. This is the regular Treaty design as known to collectors of historical china.

Recently a more correct ceramic representation of Penn's Treaty has come to light. It is printed in dark red on translucent porcelain and is an accurate reproduction of the central portion of Benjamin West's celebrated large canvas which is now preserved in Independence Hall, Philadelphia. It is said that the faces of the group of white men are actual portraits of those who were present. Curiously enough, the Treaty Tree is not shown, and the buildings in the background existed only in the artist's imagination, but when the picture was painted West was in England and probably did not have at hand a view of the Elm. It seems probable that some enterprising English potter had the painting copied before it was sent to the United States and afterwards reproduced it on china for sale in this country. Each figure and detail seem to have been carefully redrawn, but in transferring the design to the ware, the relative positions of the grouped figures have been reversed, as, in the original, Penn and his attendants are shown on the left, while in the ceramic print they appear at the right. An almost complete table service of china, consisting of some sixty pieces, bearing this view, is owned by a lady in



Pennsylvania, who inherited it from her grandmother. We have no means of ascertaining the name of the manufacturer since the pieces are not marked, but their issue undoubtedly antedated the appearance of the Thomas Green designs, which latter were produced somewhere about 1847.

The Treaty Tree is said to have measured twenty-four feet in circumference when it was blown down in 1810. Its age, as indicated by the circles of growth, was 283 years. It must, therefore, have been upwards of 150 years old when the Proprietor of Pennsylvania met the Indian sachems beneath its spreading branches. How different in reality was it from the spindling saplings represented in the ceramic engravings! One of the Green plates is here shown, together with the newly discovered copy of West's historial painting, which is now reproduced for the first time.

It is not likely that the set of china referred to is the only one bearing the authentic representation of Penn's Treaty which reached America or still survives. Collectors will, doubtless, unearth other examples of this interesting design. It will probably be found to occur in other colors, such as pink, green, light blue, black and brown, for after the old English potters ceased using dark blue for transfer printing, they employed every other tint which would stand the heat of the kiln.

EDWIN A. BARBER.



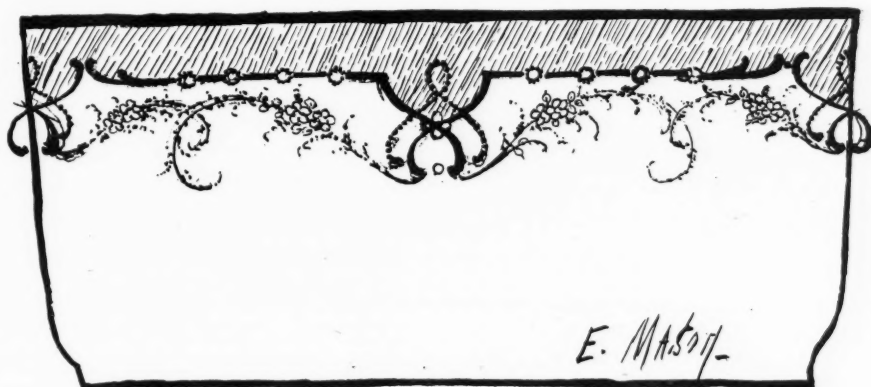
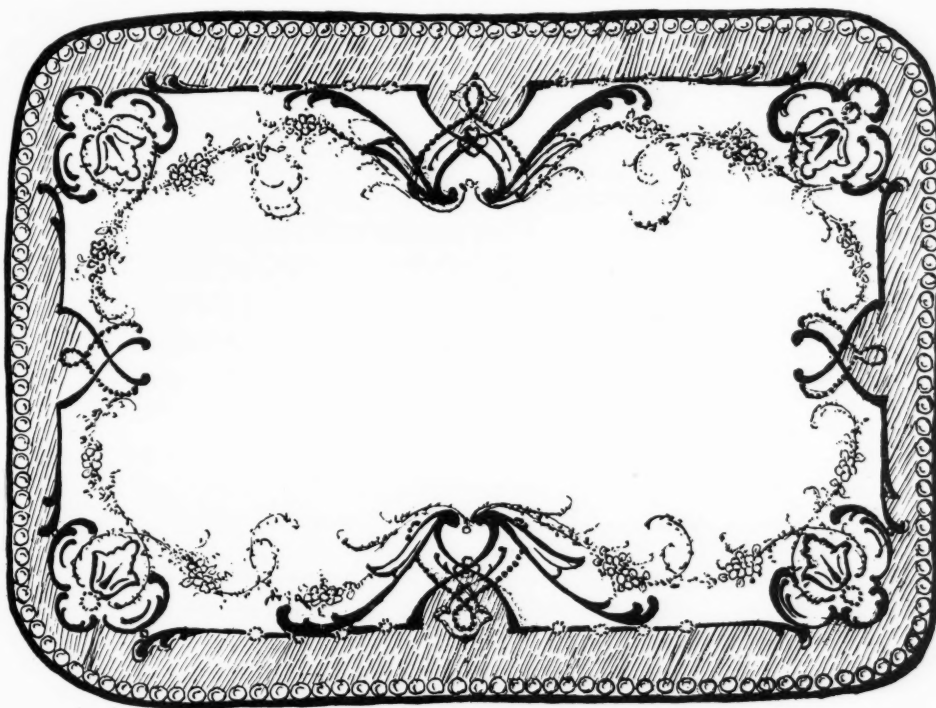
#### DESIGN FOR CARD BOX

*Miss E. Mason*

THE edge of the box from the scrolls out is to be tinted in Sevres Green dusted on. The scrolls are to be in raised paste while the flower sprays may be carried out in raised paste or in natural colors, whichever is preferred. If in colors, the flowers should be painted in rose; the leaves, stems, etc., in grey greens, and the whole of the centre up to the scrolls tinted in ivory. The circles at the edge are to represent large paste dots. These must be carefully worked, pains being taken to have them perfectly round and smooth on top, not grainy or standing in points.

Porcelain is made in many places in the United States, the principal factories being at Trenton, N. J., and at East Liverpool, O., where there are many large establishments. According to the last United States census, the value of the clay and pottery products of 707 establishments which reported was \$22,057,000, exclusive of bricks and tiles.

It is singular, but nevertheless true, that the first manufacture of porcelain and its highest attainments are due to the Chinese. Few people are aware of the endless variety of decoration to be found in Chinese porcelain, for no collection has ever been made of all the varieties that exist.

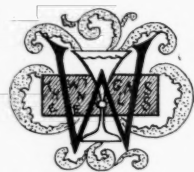


## KERAMIC STUDIO.

## THE ART OF PYROGRAPHY OR BURNT WOOD ETCHING

O. A. Van der Leeden

## FOURTH PAPER



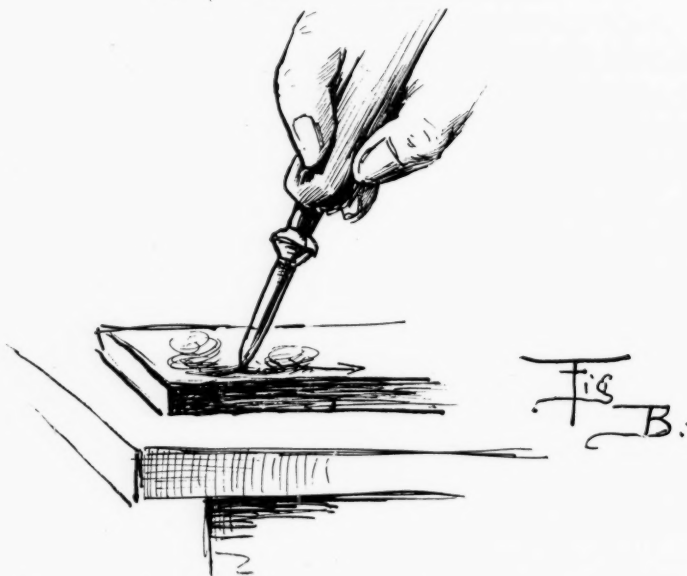
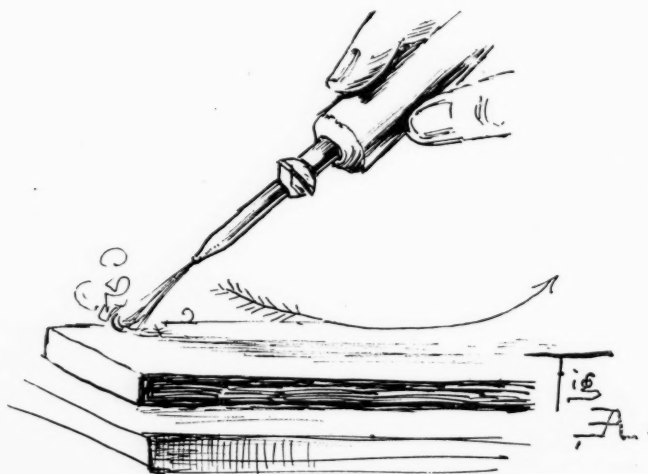
WHEN about to draw an outline, the pupil must decide whether the design shall be light against a dark background or burned in deeply against a light ground. Background should always be treated with care and patience, so that an even, graduated tone may be produced. This part of the design often requires the greatest part of the student's time. If the background appears too dark, it may be lightened by going over the darkened surface with a cool point and removing some of the charred wood, thus making the surface lighter and lending a more delicate appearance to the wood.

Having become proficient in outlining and in putting in the various backgrounds, it is now necessary for the pupil to turn his attention to the shading of the subject at hand. Next to a correct outline, this is the most important part of the pyrographic sketch. The tone of a drawing is the difference in degrees between the very light and the intense dark touches, and the pupil should strive to obtain as many variations as possible between the two extremes. Always remember that the charm of the finest works of art lies, not in contrast, but in the harmony and correctness of the subject dealt with. Carefully study your subject, noting where the light and dark shadows lie, and then try to put in the touches, just as you see them.

In shading, two points may be used: the scorching or hot-air point, and the medium curved point, with which nearly all the work is done. By varying the distance of the scorching point from the wood, the different tones may be produced. Thus, by holding the point close to the wood (see Fig. B), the result is a very dark shade, and by holding it away from the wood (as shown in Fig. A), and moving it quickly over the surface, a



Burnt Wood Panels—Mme. Equer  
(From "Art et Décoration.")



In order to become proficient in this shading with the curved point, the student should practice it on a piece of wood, taking care that no dots appear, as a single black dot may ruin an entire piece of work.

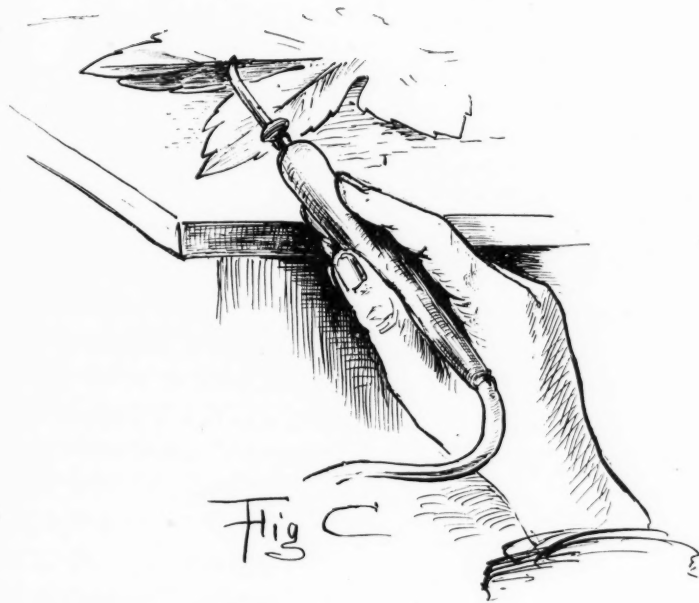


### DESCRIPTION OF SOUP TUREEN

*Anna B. Leonard*

THIS is a bit of English stoneware, fully a hundred years old, found in the undecorated state, in a junk shop. The decorator took the risk of its firing with black spots, or altogether going to pieces in the kiln, and determined to make a sumptuous thing of it, on account of its fine form, which is really remarkably beautiful. It is a pity that some of the modern potters do not revive the same outlines.

A heavy tint or gold will fire well on this old ware, but delicate painting or tints will not bring successful results. The panels are in alternate green and gold. The German Yellow Green No. 8 is the color used, and it is a most delightful tone on this piece. The design on the green is in raised gold, while the flowers in the gold panels are in color. The style is Dresden, although the decorator's idea was to use this style as the safest, to prevent blemishes showing. The old Delft coloring would make an artistic bowl but it is doubtful if it would be as attractive or decorative in a room or upon the table. An old Spanish design in lustres would be very effective.



very light fine shade is produced. When shading with the curved point, the point should be held on the flat side. By moving the point quickly over the surface of the wood, and keeping it quite hot meanwhile, a delicate light brown tone is obtained. By using a cooler point, and holding it very low over the subject (Fig. C), a darker shade is produced. This same result may be obtained by going over the same surface a number of times.





## ANSWERS TO CORRESPONDENTS

*Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.*

McB.—We do not understand coloring photographs, it is out of our line. Inquire at some art material store.

Mrs. E. B. G.—Flat enamel is enamel applied to a surface more or less irregular in shape and size, so that it will be raised slightly and evenly over the entire surface. It is usually made of aufsetzweis, with one-eighth flux, to which is added about twice as much color as aufsetzweis, unless a light shade is desired, in which case more aufsetzweis is used. The enamel is mixed with lavender oil until it will flow smoothly from the brush, a square shaver of proper size. Sometimes it is advisable to breathe on it once or twice in mixing, if it shows a tendency to be oily. Take quite a little on the brush, and then spread your brush and smooth it over the surface. You will find full directions for dusting on color in the article, "For Beginners, Tinting," in the June number, 1899, which you have. Certainly painting and tinting or dusting can be put on the same piece for one firing, but the dusting can not be painted over until after it is fired.

J. C. F.—There is a mechanical device for enlarging designs, called the "Pantograph." You can probably procure it from any art dealer or stationer.

J. E. M.—If your gold rubs off, it is underfired or you have not added sufficient flux. Even in the hard gold to be used over color or paste, a very small quantity of flux should be used. We do not understand your difficulty in burnishing. Perhaps, if you could send us a very small sample we could tell better what is the trouble. Difficulty in burnishing usually comes from a too hard fire, but if your gold rubs off that cannot be the case.

Mrs. J. J. B.—We are sorry you find the Historic Ornament so difficult. We consider it one of the easiest methods of decoration for beginners, as so much can be done in flat colors or lustres and gold or color outlines. The designs need only patience. The enamel work certainly is better understood when once seen. To apply a border tint in lustre you must pad lightly as you go, otherwise the tinting will not be even. It is always best to have your border in sections, in which case there will be no danger of dark lines when you start and finish. If your lustres are spotty, they have dust in them, or your kiln is poorly ventilated or there is moisture on the china either before or after the lustre is applied, from your hands perhaps. The best way is to put them in a clean oven immediately and dry—not too hard—and keep out of the dust, wiping off with a soft silk rag before putting into the kiln. If your lustres are too sticky thin with a little oil of lavender, which will keep them open longer, the tint will be lighter but you can apply a second and third coat after firing. A panel or plaque would be most suitable both

for the pine cone design and for a figure painting.

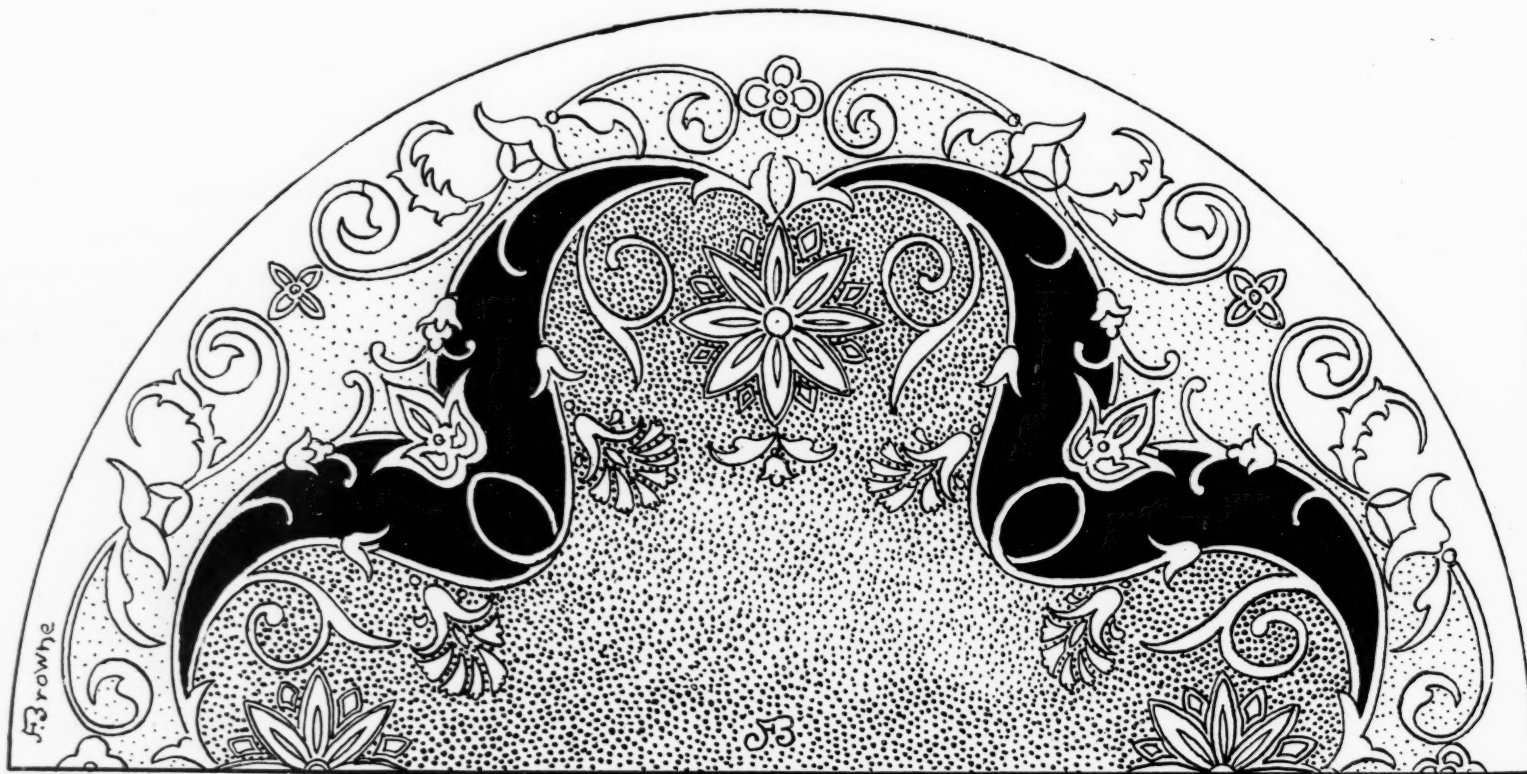
We would suggest for your berry bowl in which the edge came out speckled with black dots, that you make a simple border drawn or outlined in flat gold, a blackberry design, to reach as far down as the specks go, all around the top and fill in the background with tiny flat gold dots. This would be simple and rich and cover the black spots. We do not consider it of any special advantage to use oil of tar, either in painting or gold, it makes the colors look dark before firing and does not do any special good. We will give a design for a syrup pitcher in the August number—Louis XVI. Historic Ornament.

M. S. H.—The Colonial style of decoration is very similar to the Empire ornamentation. The September number will treat of the Empire style and give many suggestions for dainty decoration. The only difference, if there is one, is that the Colonial decoration is confined to the severer forms of Empire ornament—color and gold are used in the daintiest manner, the gold is usually applied on the white china and in lines defining the outside of tinting, flowers are used sparingly, the ornaments are composed mostly of laurel wreaths and garlands with berries, torches, sometimes crossed, or swords, ribbon bows at the top of medallions, stiffly arranged with occasionally little wattleau scenes introduced in panels, sometimes small flowers dotted at intervals, but these are rare. The designs are exclusively conventional, though the flowers and figures when introduced are usually painted in a semi-realistic manner. The designs are usually confined to rims of plates, which are either plain or festoon. Occasionally coats of arms are used in centers, or the dotted flowers. Am sorry we could not answer directly, but this information is only given gratis to subscribers on the understanding that it is given in the magazine where other readers can reap the benefit. The editors have put apart certain days in the month for this work, and the rest of the time is devoted to their own personal work, and they cannot afford to take that time to answer subscribers, however much they may desire to help them.

## PERSIAN PLATE DESIGN

*Frank Browne*

THE ground should be light brown in center, café au lait next and cream tint on the edge, violet in the dark panels, flowers and ornaments, the scrolls and leaves in two shades of green outlined in gold. The ornaments should also have touches of pale red, blue and yellow. Lustre can be used instead of color if a more brilliant effect is desired.

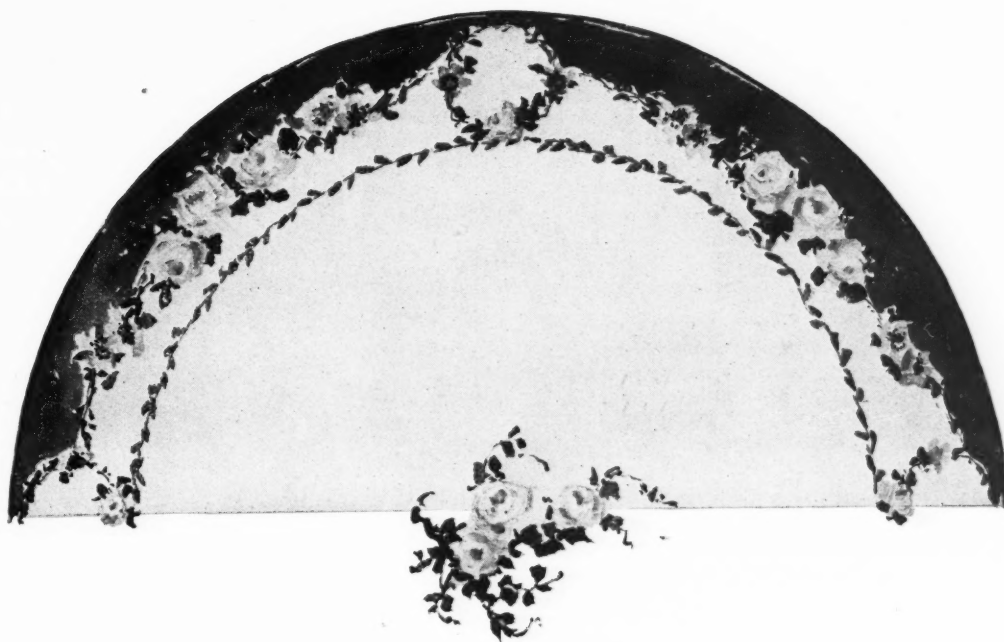


PERSIAN PLATE DESIGN—FRANK BROWNE

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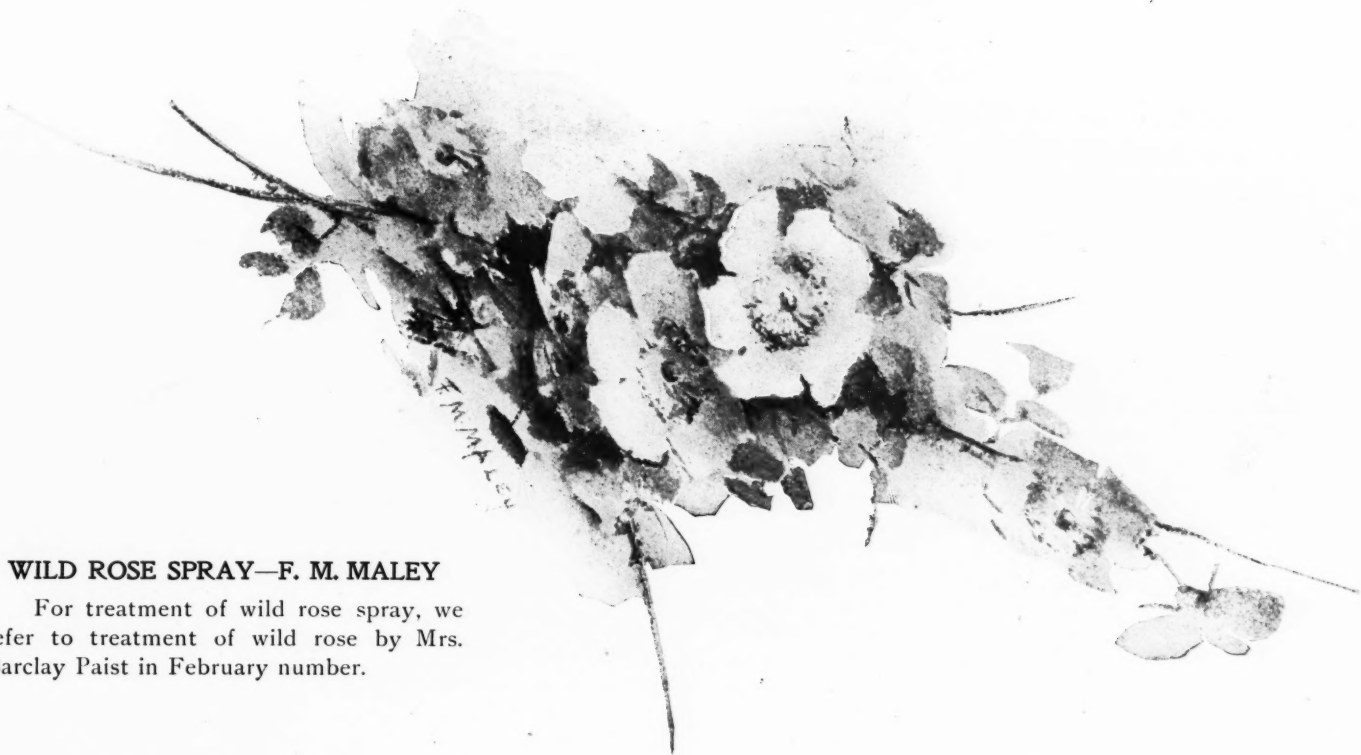


DESIGN FOR  
CUP AND SAUCER  
MARY ALLEY NEAL



WILD ROSE SPRAY—F. M. MALEY

For treatment of wild rose spray, we refer to treatment of wild rose by Mrs. Barclay Paist in February number.



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